


A HISTORY OF
AMERICAN GRAPHIC HUMOR



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A History of
American Graphic Humor

A HISTORY OF
American Graphic Humor

BY WILLIAM MURRELL

VOLUME I
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FOREWORD

THE Whitney Museum performs notable service in publishing Mr. Murrell's fascinating history, which proposes a synoptic view of American pictorial satire from the beginning. This rich volume brings the story down to the close of the Civil War, and a sequel will continue it. Mr. Murrell emerges from innumerable files and patient researches without even a trace of dust. His record is crisply and freshly written as befits "a vernacular record of the social and political history of a people." The prints and drawings here reproduced, he tells us, are "opinion in motley and laughter in homespun." Like the admirable *Mr. Punch's History of England*, which gathered together the significant cartoons of the Victorian era in England, Mr. Murrell's album affords priceless resources for the more sober scholar. It is Clio in negligée. Perhaps in historical studies what actually took place is no more important—or even less important—than what people were persuaded to believe was happening. The cruelty or prejudice of some of the lampoons (for example, those of Lincoln) may be grimly apparent to a backward look, but it also gives us perspective on the vexations of our own day.

There has always been something *sui generis* in the American comic spirit, though I don't know that it has ever been recognizably defined. A touch of brutality, perhaps? anger rather than humor? Various words rise to the mind—*sardonic*; *extravagant*; *macabre*—we reject each one, yet the mere fact that it suggests itself points to some essential hardness or sharpness of spirit. It is curious that from the very beginning there is something in these drawings that is characteristic of Yankee temper. It is significant to observe the gradual coalescence of Brother Jonathan and Uncle Sam. (Uncle Sam as a generally accepted symbol is now, Mr. Murrell shows, at least a hundred years old; the wraith of his nephew Jonathan has only been feebly kept in memory by European cartoons.) We here see Uncle Sam going through those difficult early years which have made him, by now, the lean and faintly grim old gentleman of familiar notion.

Not only to the historian but to the philosopher this book will be of deep interest. Surely it would serve as a basis for an inquiry into the special qualities of American mirth. Mr. Murrell traces the development from the days of Ben Franklin and Paul Revere, from those antique engravings crowded with allegory and explanatory remarks, through the evident influences of Rowlandson, Cruikshank and Daumier, to such pencils of real genius as William Charles, Darley, Volck and Nast. It was not until commercial lithography became available about 1822 that the comic artist in America really had his large opportunity—though Mr. Murrell admits the uncertainty whether it was the new process or the controversial excitements of Jackson's presidency that accounted for the increased flood of pictorial satire about 1830. But one thought that must come even to the most casual turner of these leaves is the amount of strong flexible talent shown. And also, the amount of bitterness. All the powers of crude satire and grotesque insult are represented. In a History of Humor, what we usually imply by that term is singularly scarce. It is almost a History of Ill Humor. A visitor from another planet, scanning this book in search of the American Spirit, would be forced to conclude (what philosophers have often suggested) that we are at heart a morose, unhappy people. It is true that the jokes which lend themselves to illustration are necessarily the simpler and coarser kind. It is also true that in these earlier days the comic artist dealt with the violent themes of politics rather than with the kindlier absurdities of social *moeurs*. But make what deductions you please, there is a vein of ferocity in this first century of American caricature for which we have hardly any counterpart today. It will be fascinating to see what contrasts and new dexterities Mr. Murrell will reveal when he brings his purview down toward our own time and our immediate memories.

The simple savagery of the comic valentine, or the drawing chalked on the back fence, is enormously satisfying to youth. In the days represented by these prints the United States really was a young nation, tragically and self-consciously so. Her youthfulness, Oscar Wilde remarked, was America's oldest tradition. But it was a fact no less. And in this remarkable panorama of sketches

FOREWORD

scrawled on the blackboard of America's schooldays I see a noble vitality of resentment—like the furious indignation of every sensitive youngster who suddenly realizes that the world has come on down to his own time and yet and still the problems are all unsolved—probably insoluble.

I should be sorry if our imaginary reader from another planet concluded too hastily, because of the quarrelsome tinge of these prints, that Uncle Sam is fundamentally ill-tempered. I once knew a gentleman who was an exact physical likeness of our national personality. In stature, in profile, in figure, even to the goatee, he was the living twin of the cartoon. He was a shrewd and wealthy trader in real estate, and (I do not doubt) a driver of hard bargains. But he was also one of the kindest, most jocular and most sentimental of men, and concealed innumerable impulsive benefactions under a never discovered pseudonym. Some of that dual temperament I also suspect in our federal uncle. He has not been at his best during recent twinges of fiscal dyspepsia, but as this book shows he has been through much worse in time past. I regard Mr. Murrell's book not only as a luxury for artists and collectors but as a thrilling essay in the growth of national character.

JULY, 1933

CHRISTOPHER MORLEY

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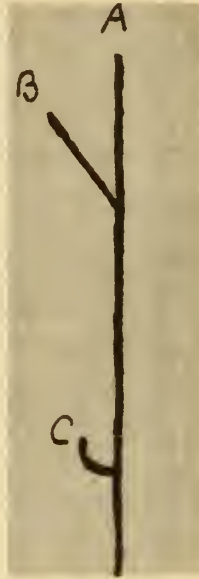
A History of
American Graphic Humor

tinctive examples of each, and supplying an instance of the occasional fusion of the qualities of all three in a single drawing.

The cartoon, in the modern sense, is—with or without humor—a forceful presentation by means of exaggeration of a topical political or moral issue. It is intended for a wide audience, and it makes use of popular symbols and slogans. The grotesque is often more in evidence than the comic, because the political cartoon is designed to make something ridiculous, not merely laugh-



NO. 2



NO. 3



NO. 4

able. Ridicule may sting one into taking action, but the comic releases one from the obligation of any action.

There is nothing comic about *Magna Britannia; her Colonies Reduced* (No. 1). Benjamin Franklin is supposed to have designed this cartoon for circulation in England as a prophetic warning two years before the Declaration of Independence. In 1774 he believed the Colonies' best interests were bound up with those of England, and he strove by every means to arouse English public feeling against the policies which seemed fated to cause the separation. In this design Britannia is seen sliding off the world, her limbs severed, her shield and lance useless, her ships for sale (symbolized by brooms at the masthead); the English oak is blasted and withered; and the legend:

"Give a farthing to Belisarius" implies reduction to beggary. This cartoon is an excellent example of grotesque exaggeration.

The caricature is a more subtle form, a satiric exposing of individual physical peculiarities and idiosyncrasies of manner, and its success depends wholly upon the psychological penetration of the artist. Diminution and exaggeration are among the most effective means employed. All good caricature is inseparably shot through with irreverence. It is a form of graphic mimicry, and inevitably victimizes and pillories its subjects. It is that parody of manner and vesture, of gesture and facial expression, which says the unsayable too-elusive things which words cannot depict. It is, in Bohun Lynch's happy phrase, "a truthful misrepresentation."

I have chosen the example (No. 2) printed on page 4 not only because it is excellent caricature, but because it illustrates so effectively the principle of economy of line. The simplicity of this charcoal drawing is disarming, yet De Zayas must have eliminated much by trial and error before he succeeded in reducing the salient features of such complex personalities as Stieglitz and Marin to this spirited definition.

The humorous drawing is not a caricature, although it is commonly called so. In fact, the intention is quite different. The distinction lies perhaps, in the point that a humorous drawing presents a ridiculous situation, or the comic aspect of a pathetic one, whereas a caricature presents someone or something ridiculed.

Hogarth once boasted he could draw in three strokes a sergeant carrying his pike, entering an ale-house, followed by his dog. He explained his drawing thus: *A* is the perspective line of the door; *B*, the end of the sergeant's pike; *C*, the end of the dog's tail. But here the economy of line is carried so far that many words are needed to supplement the drawing.

Personally I think some of the best humorous drawings are among those which are entirely self-explanatory. A good example of this is the accompanying etching (No. 4) by Peggy Bacon. The figure and the posture, the clothes and the expression, the hat and the parasol, the gloves and the absurd little

bag,—are they not “all of a piece” and excellent fun? The unity of conception and simplicity of manner which went into the making of this drawing are praiseworthy indeed when one observes the skilful management of these very expressive details. It is not essential to anyone’s enjoyment of the drawing to surmise from the title that the lady has just missed a bus.

Now consider the drawing (No. 5) of the fat man with a money-bag for a head. As simply that, without any title, it is a very good humorous drawing. Supply it with the title: *Portrait of Mr. Tweed*, and it immediately becomes an excellent caricature. Take down that title, and write underneath (as Thomas Nast, the artist, did): *The Brains of the Tammany Ring*, and it becomes a trenchant cartoon of the most savage kind.

Unquestionably Nast intended it to be a savage cartoon, and I do not mean to imply that titles or legends determine whether a drawing is humorous, a cartoon, or a caricature. What I desire to emphasize is that although the intention of the artist decides the classification of the drawing, there may be and often are other qualities present which make any too rigid a classification impossible. The grotesque, for instance, is a quality which may appear in any of these forms of graphic art, depending on the need of the moment, or, what is more likely, the psychology of the artist.

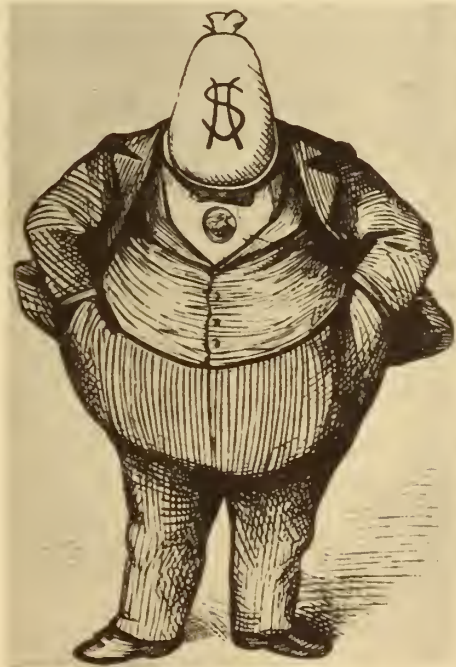
Yet as all three divisions have a common purpose: ridicule, so all three have a common technique: economy of line. The immediacy and force of their appeal, their power to “make the point,” is largely determined by this. The artistic value of the drawing depends entirely upon how this economy is effected, that is to say, upon whether the artist has simplified and generalized solely to emphasize the purpose of his drawing, or whether he has, from the outset, considered and has within him the talent to impose an aesthetic discipline on his “mad designs and rash conceits.”

* * * * *

Charles Baudelaire in his essay on *L'Essence du Rire*, acutely observes that “In caricature (he uses the term as inclusive of all forms), even more than in the other arts, there exist two kinds of work, precious and commendable for dif-

ferent—almost contradictory—reasons. Some have value merely because of the fact that they represent something: these, no doubt, merit the attention of the historian, the antiquarian, even the philosopher; they should take their place in national archives and in the biographic records of human thought. As with the ephemera of journalism, they are carried away by the very winds that brought them and, in their place, bring fresh novelties. But the others—the others bear within themselves an element mysterious, eternal, and this commands the attention of the artist.”

It was with “the others” that Baudelaire was concerned in his essay, but in this book, since it is a history, account must necessarily be taken of the ephemera also. In so far as was possible the illustrations present a panorama of the development of the graphic side of American humor. Those that have not been chosen for their chronological importance or for their artistic qualities are included with intent to show the changing social conditions in all walks of life throughout the period covered. The changing graphic ideals are observable in the drawings themselves.



NO. 5



W. H. Adams, Del.

H. D. Peck, Sc.

BENJAMIN LAY.

Lived to the Age of 80, in the latter Part of Which, he Observed extreme Temperance, in his Eating, and Drinking, his Fondness for a Particularity, in Dress and Customs, attunes Subjected him, to the Ridicule of the Ignorant, but his Friends, who were Intimate with Him, thought Him an Honest Religious man.



NO. 6

CHAPTER I

GRAPHIC HUMOR A VERNACULAR RECORD. EARLY FORMS OF SATIRE LITERARY. CONDITIONS OF COLONIAL LIFE. CRUDE WOODCUTS ON BROADSIDES. EMBLEMS, SYMBOLS, AND ALLEGORIES. FRANKLIN'S WAGGONER AND HERCULES, AND SNAKE DEVICE. THE PAXTON EPISODE AND THE ELECTION. FRANKLIN THE BUTT OF THE FIRST CARTOONS. HENRY DAWKINS. HURD'S DR. SETH HUDSON. ANTI-STAMP ACT CARTOON, ENGLISH AND AMERICAN VERSIONS. BRADFORD'S TOMBSTONE NUMBER.

THE graphic humor of a people is in essence a vernacular record of the social and political history of that people. It is opinion in motley, and laughter in homespun. This is especially true of America in that the draughtsmen themselves all come from the people. The local accent and homely speech are native to them; by far the greater number of them are self-taught; they share as well as express the popular prejudices and opinions of the times; and in the life about them the constantly shifting tastes, fashions, and standards are the surface showings of an undercurrent of heaving, sprawling search for expression in the exercise of faculties untrained and untried almost until the moment of their use.

The earliest forms of political and social satire in the American Colonies were literary. The lampoon and the parody, the satirical ballad and the prophetic hoax were published in almanacks, broadsides, small volumes, and,

after 1704, in newspapers. There were numerous writers, printers, and presses, but no draughtsmen or engravers. The first wood engraving, a portrait of Richard Mather, was by John Foster, who died in 1681; yet it was not until about 1730 that engravings of views and portraits began to appear.

The conditions of Colonial life in the middle of the 18th century were not conducive to extend public interest beyond local affairs. The entire population of the American Colonies was a little less than half a million. Philadelphia was a week's journey from Boston, and neither city had more than 20,000 inhabitants. "News" from Europe arrived from five to twelve months after the events, and failed to excite the Colonists except when it implied some threat to their own civil rights or business interests. Then they bristled; and Franklin and his fellow editors did their utmost to create and keep alive a united Colonial public policy.

The Colonists had little or no leisure in which to become sophisticated or cynical with regard to their situation or their affairs. Their activities were urgent, their problems immediate, and their dominant interests were forthright and utilitarian. They were in a still new country; they had their frontiers to push back, their lands to make arable, their cities to build, and their enemies to fight off.

That such conditions existed here in America is difficult for us to bear in mind, yet it is necessary for us to make the effort in order to appreciate the great handicaps and real achievements of the few courageous painters and engravers living and working in America in the latter half of the 18th century.

Most of them were also active in silversmithing, pottery, sign-painting, and other skilled crafts, as the occasions for painting and engraving were neither numerous nor lucrative. Some of these men were born in Europe, and had received more or less sound training. The native born artists and craftsmen learned from the newcomers, and from books, prints, and paintings which had been brought over and which were still coming over.

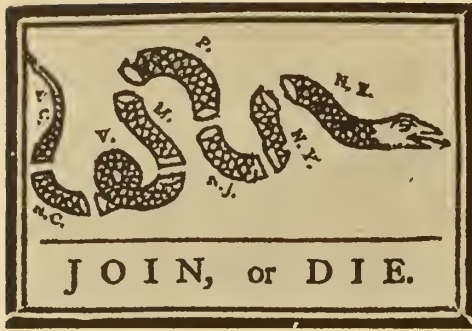
The beginnings of American graphic humor and satire are extremely difficult to trace, due to the fugitive nature of the material and the lack of con-

temporary libraries or other depositories for its safe keeping. Many crude woodcuts printed on early pamphlets and broadsides must have blown away or been swept up and burned before anyone realized their value or interest. But a sufficient number have survived to warrant the assumption that our loss, as far as graphic humor is concerned, is not very great. For the most part, these ephemeral publications were broadsides, single printed sheets which served a number of purposes, from governmental proclamations and religious tracts to the "Last Words" of executed criminals. The latter were exceedingly popular, and were embellished with a rough woodcut depicting an actual hanging. The same woodcut was used on several occasions. However, nothing but the "pathos of distance" or a questionable sophistication can lend these examples the slightest touch of humor.

Simple emblems and symbols, and more or less complex allegories, not used in the first instances with humorous intent, were the raw materials of the early American graphic humorist. A touch of exaggeration was added here, a touch of the incongruous there, and that which began with solemn admonition rapidly developed into ridicule and burlesque.

On the inside cover of a pamphlet entitled *Plain Truth*, written and printed in 1747 by Benjamin Franklin (urging the Pennsylvanians to prepare for defense), there was an engraving (No. 6) depicting Hercules on a cloud, leaning on his club, while in the foreground three horses struggle to draw a heavy wagon out of the mire; the waggoner, kneeling, prays the gods to assist him. While this obviously makes use of the fable in which Hercules replies: "Heaven helps only those who help themselves," it is none the less the first attempt printed in America to symbolize a political situation. It is not known whether Franklin actually designed or engraved it himself, but, in the absence of evidence to the contrary, it is attributed to him, and so are one or two others.

The famous snake-device, *Join or Die* (No. 7), which appeared in his newspaper, *The Pennsylvania Gazette*, on May 9, 1754, is more widely known. It is, strictly speaking, a political emblem, the snake being divided into eight parts, each of which bore the initials of one of the Colonies; and the legend



NO. 7



NO. 8

"Join or Die" had the force of what we now would call a slogan. But it played a great part in focusing the attention of the Colonists on the necessity of a solid union against the French and Indians. It was almost immediately reproduced in newspapers in Boston and New York, and was revived during the agitation against the Stamp Act in 1765, and again throughout the armed struggle with England.

Its influence, however, was not only political, for its reappearance and popularity encouraged the printer of the *Boston Gazette* to replace his conventional Britannia device with a new symbolic cut (No. 8). In this, Minerva holding in her left hand a spear surmounted with the cap of Liberty, is seated near a pedestal on which is a cage; with her right hand she opens the cage and releases a bird, which flies toward the tree of Liberty. It is of interest to note that all of these symbols were repeatedly used on both sides of the Atlantic in cartoons dealing with varying phases of the revolutionary struggle, Minerva becoming Columbia in course of time. In Frederick Hudson's *History of Journalism in the United States* and in *Harper's Literary Museum* the date of this new device is given as 1760, but a search through the files of the *Boston Gazette* reveals it did not appear until 1770.

The year 1764 was a year of amazing activities and portents in and about Philadelphia. The citizens were bursting with excitement over a number of matters that had suddenly come to one head and had gone completely to all theirs. And accompanying and commenting upon these matters was a veritable cloudburst of pamphlets, broadside satires, mock epitaphs, and cartoons,—

real cartoons, before which time there had been none produced in America, and which were so forceful and well executed as to compare favorably with any done within the next fifty years.

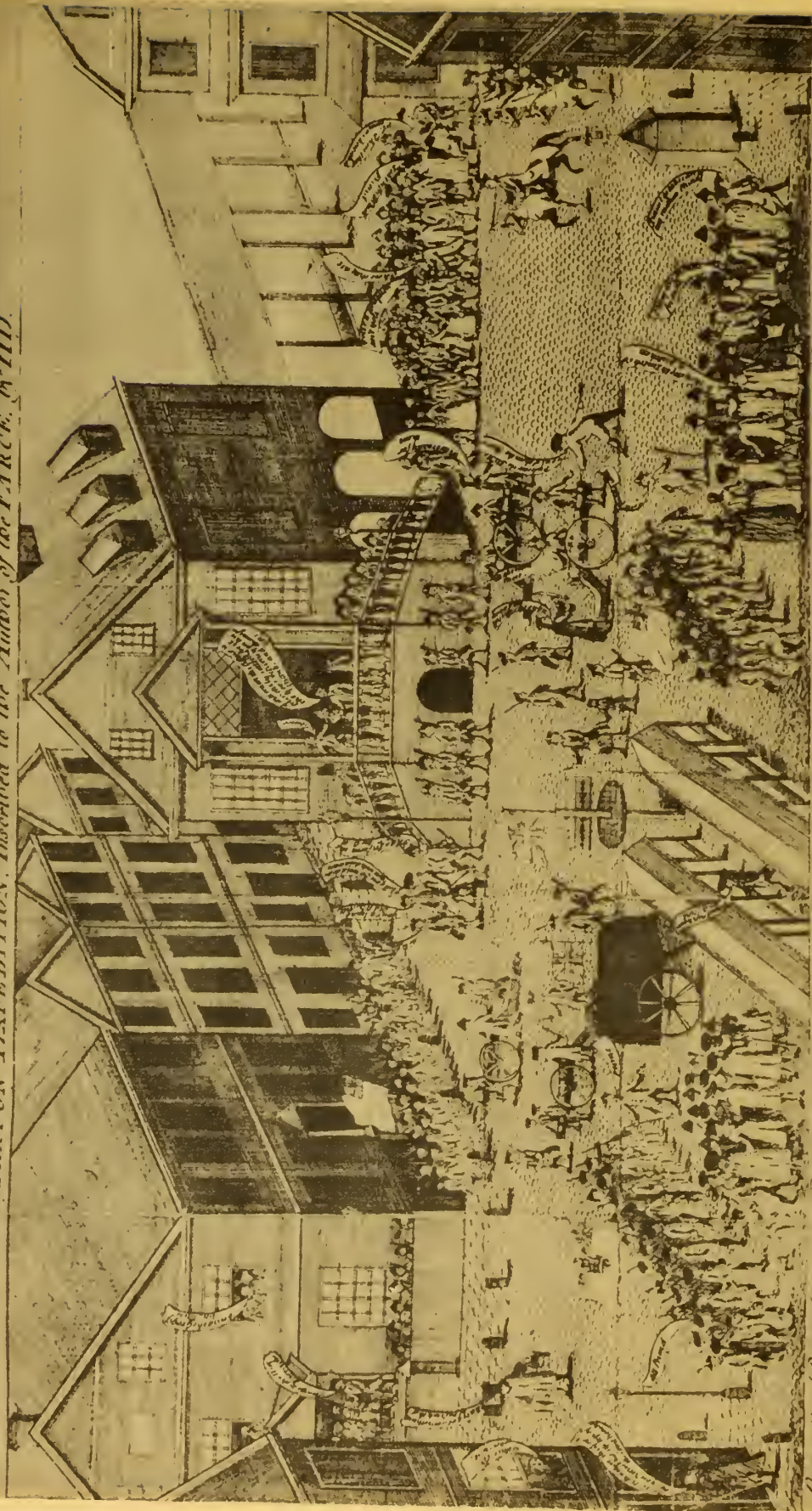
By a curious irony of fate Franklin, the instigator of the cartoon in America, was the first public man to be ridiculed by its means. Four of the eight cartoons of this period that I have discovered are directed against him. In 1764 he had published a savage denunciation of certain frontiersmen who had massacred some peaceful Indians within the white settlement as a protest against the Quaker pacifist influence in the Assembly.

The "Paxton Boys" who had committed the outrage marched on Philadelphia to slaughter all Indians there. The Governor called a public meeting before the State House, and volunteers and arms were mustered. This occasioned the first cartoon, *The Paxton Expedition* (No. 9) by Henry Dawkins. It is a large plate, 10 by 14 inches, with more than a hundred figures, with the State House in the background. Franklin and two others appointed by the Governor went to Germantown to parley with the rioters, and succeeded in persuading them to return to their homes.

But Franklin's stand had made him many enemies, and he was accused of Machiavellian double-dealings. In the fall of the same year an *Election* (No. 10) of members of Assembly was fraught with unprecedented bitterness and abuse. And in this strange campaign, Franklin appears on, and opposing, both sides at once. The paradoxical situation came about in this manner. The Quakers, friendly to the Indians, were also friendly to the Penn family's Proprietary Government. The Scotch-Irish-Presbyterian-German element was opposed to the Quakers and the Indians and opposed to the Proprietary Government. Franklin was friendly to the Indians and Quakers but in favor of a Royal Provisional Government. Consequently he was mistrusted, abused, and ridiculed by many on both sides. The result of the election was that he lost his seat in the Assembly—the only contest he ever lost; but he was sent to England to negotiate for a change in the form of government by a majority of those who had caused his defeat.

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THE PAXTON EXPEDITION. Inscribed to the Author of the FAREWELL HYMN.



Come all ye Brave Patriots, and Listen to Me,
 A Hymn of Faith, I'll unfold unto thee.
 Ye who are Patriots, as I am, shall hear,
 How I caused this City and Town to appear.
 Brave Patriots, in them I could not find
 The substance of the former, their names were used
 To give to this State a Name, and this is all we
 With all the, I could, have not, but what he said.

Go, show your Loyalty, some they did turn,
 Others in that mind, but at last did decline
 Ever to go to the Barracks, their duty to do;
 For some Indians who never were true.

There was, Lincolnton, and Children in Swarms,
 Who had been used to, before them to carry Arms,
 Who, as you saw, were with you, will you,
 I have a request to them, make I feel.

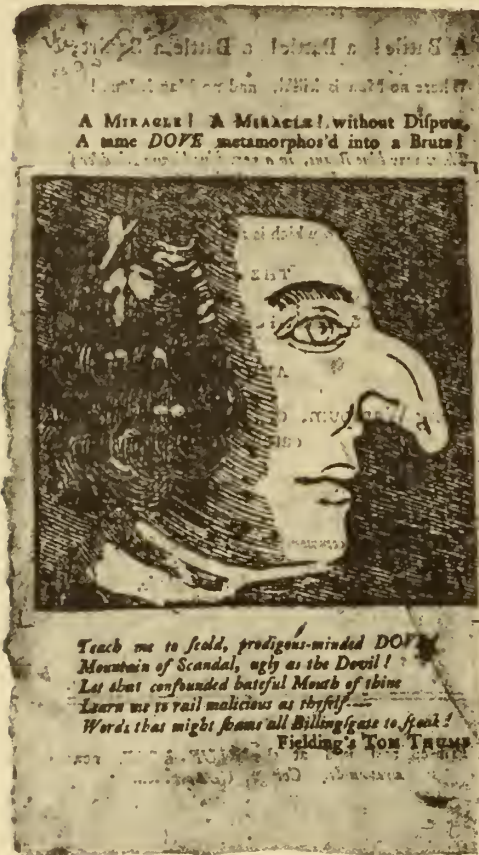
To tell the Paxtonians they then did Advance,
 With Guns on their Shoulders, but how did they France,
 It had been of Dutch Butcher, come to help them to fight,
 Some down with their Guns, run away in a flight.
 Their Cannon they drove up to the Court House,
 For fear that the Paxtonians, Meeting with force,
 When the Crater would have on them, and their steps,
 And very gently they took the storm.

O how soon my Sons.
 I know that will do
 for your Madam.
 Don't Grieve so much Sister.
 I will chase you.
 There's a gay full sight for us.
 My Sons were at
 the battle of Waterloo.
 With that was the
 last of the
 French.
 I wish you to
 know that
 I have been
 a member of
 the
 Committee
 for the
 relief of
 the
 poor.
 I have been
 a member of
 the
 Committee
 for the
 relief of
 the
 poor.
 I have been
 a member of
 the
 Committee
 for the
 relief of
 the
 poor.

THE ELECTION *Humbley Inscribed to the Saturday-Nights Club, in Lodge-Alley.*

Calm thinking Villains whom no faith can fix, Of wicked Councils, and dark Follies, Pope

Foremost among the writers of scurrilous verse in this campaign was David James Dove (1696–1769) a schoolmaster who arrived in Philadelphia from England in 1750. At least two or more of the eight cartoons illustrating this contest are doubtfully attributed to Dove, and if he actually did them it seems a pity that he did so few and that so little about his graphic activities is discoverable. A pamphlet against Dove,



NO. 11

entitled *A Battle, a Battle; a Battle, a Squirt* contains a crude woodcut caricature (No. 11) which must have amused his opponents, at least. His chief opponent in rhymed Billingsgate was Isaac Hunt, a lawyer who later returned to England and became a clergyman. It is interesting to note in passing that he was the father of Leigh Hunt, the essayist. Hunt produced a broadside entitled *The Medly*, a fulminous set of verses attacking Dove's pamphleteering and accusing him of gross immorality. This broadside was "embellished" with a cartoon, probably by Dawkins.

Dove replied with *The Counter-Medly*, in which he reviled, ridiculed, and damned Franklin and his

supporters. But of more interest to us is the cartoon (No. 12) at the head of this broadside. The numerous individual characterizations are very well done, and range in facial expression from besotted amiability to impotent fury. Franklin is in the foreground, and is made to quote something from an ill-considered early pamphlet of his against the immigrant Germans. The Devil is behind him, saying: "Thee shall be my agent Ben for all my realms." In the other cartoon (No. 13) presumably by Dove the dejection and discom-



The COUNTER-MEDLY, being a proper ANSWER to all the DUNCES of the MEDLY and their ABETTORS.

NO. 12



NO. 13

figure of the four Quakers seated at the table is truly comic. A fox-headed figure standing behind is considering becoming a Presbyterian should the election go against the Quaker interest. At the left a Quaker is dealing out hatchets to Indians; at the right another is in questionable parlance with a squaw; in the foreground is Franklin saying:

"Fight Dog, Fight Bear, I am Content
If I but get the Gover!"

In one of the cartoons (No. 14) attributed to Dawkins, Franklin is shown standing behind a curtain, looking on at recruiting, and uttering similar cynical doggerel. A Quaker (who won't fight) is shown in the foreground as a man with a sheep's head and tail. In still another (No. 15) Franklin is represented as siding with the hated Proprietors, while settlers of German and Irish stock are abused by Quakers and Indians. The initials "I. P." on the bale of goods are those of Israel Pemberton, a wealthy Quaker merchant, who is also referred to as "King Wampum" in the verses. He was accused of using his conscience and his Indian friendships to promote his fur trade. The drawing in these two last described cartoons is of an exceptionally high order, the landscape backgrounds being very well conceived, and the figures drawn with sureness and vigor.

The final shot in this most acrimonious campaign was fired by the losing side against Dove. It was a broadside, on the upper portion of which was a caricature (No. 16) of the pamphleteer as a man with a dove's head with his *Counter Medley* under his arm, kneeling before the Devil, and saying: "Thou Great Prince of Darkness, assist me in my Undertakings." To which the Devil replies: "Well done, thou Good and Faithful Servant." Below is a mock epitaph (adapted from one on the infamous Englishman, Col. Francis Charteris) beginning:

"Here continues to rot
The Body
Of that wicked old Lecher,
And most abandoned of all Scoundrels
That God ever gave Life to,
'Squire Lilliput,
alias
D—— J—— D——.
Pedagogue."



An Indian Quaker thought him poor
Which makes his lawful purpose more
But while he is thus friendly told
She does her hand into his fold
And thence conveys her secret
His watch when tavern ere of Gold

When Dancer is throned in more nonsense
To talk of such a thing as conscience
To arms to arms with one decord
The sword of Quakers and the Lord
Till Dumper, then of Tum or, track
We'll drink swags to the new Barrack

• Fight, fight, fight, dear 'you're all my friends
By you, I shall attain my ends
For I am never to content
Till I have got the Government
But if from this attempt I fall
Then let the Devil take you all

NO. 14



In a mantle, this becomes a Turn
Of Quaker Link, a keepr Carr

To Hibernian join with new Dancer
And kicks to length broad brim'd, Master

But help at once, as ever, to hold down
The Hibernian, to us, or tumble all down

NO. 15

The two columns of unrestrained abuse in this vein are difficult reading today, and if the many crimes and offenses Dove was herein charged with were true, it were enough to put him behind bars for the rest of his life.

Henry Dawkins presumably engraved most of these prints; although it is possible that some were the work of Dunlap Adams, who advertised as an



A CONFERENCE between the D---L and Doctor D--E.

NO. 16

engraver in the *Pennsylvania Gazette* in 1764. Dawkins came from England, and was active in Philadelphia and New York from 1753 to 1780. He engraved some views that are now rare and prized items. In May, 1776, he was arrested on suspicion of forging Provincial moneys, and the records of his Lodge in Philadelphia state that "he was probably hanged." But it is more likely that he was acquitted of the charge, since in October, 1780, he was awarded Fifteen Hundred Dollars by the Government for engraving work

done on plates for Continental bills. He was the engraver of a caricature portrait (No. 17) by W. Williams (by whom nothing else is known in America) of an oddity of a man named Benjamin Lay.

According to Sharp and Westcott, Lay was born in Colchester, England, in 1681. He was a sailor and merchant in Barbadoes, arriving in Philadelphia



NO. 18

in 1730. He was a vegetarian, and anti-slavery agitator, noted for his eccentricity, and his dwarfish stature (not above four feet), "His dress of light colored plain-clothes, white hat, half boots, his milk white beard, and his peculiar principles and conduct rendered him to many an object of admiration and to all the subject of conversation." He was a prolific pamphleteer. In 1736 Franklin printed a book for him. He died in 1760, and the engraving made by Dawkins and here reproduced was probably published some little while later.

But although Philadelphia has the honor of being the birthplace of the American cartoon, Boston may dispute her claim to have produced the first caricature by exhibiting Nathaniel Hurd's *The True Profile of the Notorious Doctor Seth Hudson*, 1762 (No. 18). Malicious exaggeration, more characteristic of caricature than of true portraiture, is much in evidence in the centered medallion. An anonymous writer in *Buckingham's Magazine* says: "In the year 1762 there appeared in Boston a curious character who called himself Dr. Hudson," who (with an accomplice named Howe) was "convicted of

forgery and issuing false Province notes. Hudson was ordered to the pillory, and Howe to the whipping post." Hurd must almost immediately have issued his caricature print of the scene. At the left Hudson is in the pillory, at the right Howe is stripping preparatory to his flogging. It is said that Hurd put in portraits of many well known people among the spectators.

This is one of the rarest of early American prints; the original of the reproduction here used is, appropriately enough, in the Boston Public Library.

In the year 1765, under the shadow of the Stamp Act, local dissensions were put aside and all parties and Colonies turned to face a common enemy. That America had early and continuous supporters in England is evident from the number of cartoons favorable to her cause; and it is equally evident that the American cartoonists drew their first cartoons dealing with their trans-Atlantic problems from some originating on the other side. The one that called forth the first American reflection is here reproduced (No. 19), because it gives rise to an interesting comparison with the American product. The English one is much better drawn, has fewer figures, fewer symbols, and makes its point more clearly and with much less ado. But the American engraver, Wilkinson, was too anxious lest his public miss not *the* point, so much as *all the points*, and consequently he reproduced an elaborate plate (No. 20), crowded with symbols, and loops containing remarks; and finally felt obliged to furnish an explanation, which was printed in the *Pennsylvania Gazette* for November 21, 1765. I quote it here, because it displays the great seriousness with which both the situation and the print were regarded, and for the contemporary flavor of the language.

"On the Fatal First of November, 1765, was published a caricature Print representing the deplorable state of America, and under what Influence her ruin is Attempted. At the Top is a Figure representing France holding in one hand a Purse of Money to a Comet, marked with a Jack-Boot, and out of her mouth a Label by which we find she actuates the Star to shed its baneful Influence on Britannia; who presents a box to America, telling her it is the Stamp Act; but on it is wrote: Pandora's Box (which according to the Poets

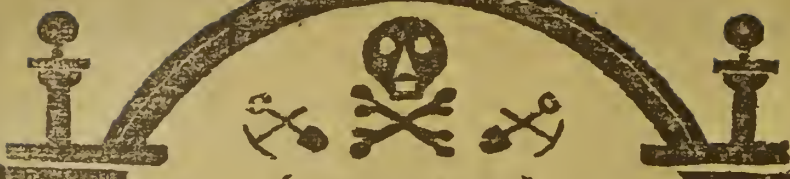
THE DEPLORABLE STATE OF AMERICA or SC - H GOVERNMENT.



NO. 19



NO. 20



Thursday, October 31, 1765.

THE

NUMB. 1195.

PENNSYLVANIA JOURNAL; AND WEEKLY ADVERTISER.

EXPIRING: In Hopes of a Resurrection to LIFE again.

I AM sorry to be obliged to acquaint my Readers, that as The Stamp Act, is fear'd to be obligatory upon us after the First of November ensuing, (the fatal Term) the Publisher of this Paper unable to bear the Burthen, has thought it expedient to stop a while, in order to deliberate, whether any Methods can be found to elude the Chains forged for us, and escape the insupportable Slavery; which it is hoped, from the just Representations now made against that Act, may be effected. Mean while, I must earnestly Request every Individual of my Subscribers, many of whom have been long behind Hand, that they would immediately Discharge their respective Arrears, that I may be able, not only to support myself during the Interval, but be better prepared to proceed again with this Paper, whenever an opening for that Purpose appears, which I hope will be soon.

WILLIAM BRADFORD.

Remember, O my friends! the Laws, the Rights, The generous plan of power deliver'd down, From age to age, by your renowned sires; O let it never perish in your hands! But pluck it from the hands of your children, And make our lives in the present happy; Or our death glorious in the future.

LIBERTY is one of the greatest Blessings, which human beings can possibly enjoy. When we are deprived of this earthly happiness, we are fettered with the Chains of inhuman servitude. Nations, who are born for the mutual support of each other, should prefer a ready attachment to the welfare and happiness of that nation with whom they are united, that their mutual alliance of friendship might be sincere and permanent. When this union is separated by the illegal encroachments on that Liberty, which is the Soul of Commerce, and the support of Life, it degenerates into implacable Enmity, which in time grows inveterate, and finally recruits upon those who have been the means of its unhappy dissolution. The Liberty of the Press has very justly been esteemed one of the main Pillars of the Liberty of the People. While this is maintained, the first Steps to Oppression are detected, and the Attention of the People is continually awakened. When this is suppressed, the satisfaction of the People, and their Ruin may admit of so sudden a transition, as renders the Success of the first impetuous, and the Miseries attending the latter unavoidable. So dangerous is this to lawful Power, that the farthest approaches to it are resolutely opposed, or rigorously punished. So essential is this to Freedom, Property, and Happiness, that the most painful Attention is paid to it, and even in the smallest Degree, has always been most strenuously opposed by the virtuous, free, and unbiassed Patriot. It is the Privilege of Britons to speak Truth with impunity, and even to fear no Danger from speculative Error whether in Religion or Politics. The want of attending to this has produced needless Enquiries, and unjustifiable Centures of what is true in Fact or no more than tale in Speculation. But how unappropiate is it to be debarr'd from that last Relief in a dangerous and lucky State! How unbecomingly to pine and die while no kind Physician is allowed to explore the Cause, or prescribe the Cure of our manifold Disorders! The love of Ease, and absence of Pain in some Disorders, is a fatal symptom of the desperate Circumstances of the Patient.

And in all political Disorders the more contented we are under them, so much the worse are they, and so much the worse are we for them. It is a very happy Circumstance attending public Virtue and public Spirit, that the more it is vilified, the more illustrious it always appears. No Falshood formed against it can prosper, for it at once detects and confutes the darkest and most inveterate Calumny. But although public Virtue cannot be affected by the Indulgence of the most unlimited Freedom of speaking or writing, yet Oppression and Tyranny as it derives all its Influence from its secrecy, may be extremely benefited by the Reverse. For this reason, in Countries subjected to the insatiable Demands of Power and Avarice, the first Attempts to inspire People with a just Sense of their Condition, are commonly nipt in the Bud. It is of the last Importance to the Views of designing Men to shut up the most successful and universal Channel of Information from the People, when they are forming such Schemes as need only to be known in order to be Opposed. Besides the Deprivation of our whole Liberty may be justified on the same Principles as the Deprivation of any individual Part, such as the Liberty of the Press undoubtedly is.

How amiable is the Enjoyment of Liberty! But how detestable are the Bonds of Servitude! Therefore sincerely to be hoped, that the old New-England Spirit so exemplarily free in former Times, will never condescend in Submission to new and insupportable Restrictions.

A Day, an Hour of virtuous Liberty, Is worth a whole Eternity in Bondage.

May we all as loyal Subjects, and free born Britons exert our utmost to preserve the Rights and Liberties of our Country, in a Manner that shall add Honour to our Endeavours; that future Posterity may reap the Benefit, and bless the Hands which were the Instruments of procuring it.

That Glory then, the brightest Crown of Praise, Which every Lover of his Country's Wealth, And every Patron of Mankind deserves; Will gracefully adorn such Patriot's Deeds, And leave behind an Honour that will last With Praise immortal to the End of Time.

Thursday last arrived here the Ship Philadelphia Packet, Capt. Budden, from London, by whom we have the following advices.

R O M E, July 24.

● ● ● ● ● HE harvest in this country hath not proved so good as we had reason to expect. The event has engaged the congregation established for inspecting into the supplies of provisions for this capital, to seek all possible means to prevent a fresh scarcity.

St. James's, August 17. The king has been pleased to appoint the most honourable the Marquis of Rockingham to be lord lieutenant of the west-ridings of the county of York, and of the city of York, and county of the same city; and also Cullio Rotulorum of the north and west-ridings in the said county of York and of the city of York, and county of the same city; and Aynly, otherwise Aynly, of York.

The king has been pleased to appoint the right hon. William Earl of Dartmouth, Somers Jenyns, Edward Esq. John York, George Rice, John Roberts, Jeremiah Dillon, and William Fitzherbert, Esqrs; to be commissioners of trade, and for inspecting and improving his majesty's plantations in America, and elsewhere.

The king has been pleased to grant unto the right hon. Richard Viscount Howe, the office of treasurer of his Majesty's navy.

St. James's, August 27. By the last letters from Col. Dumas, his majesty's commissary at Dunkirk, we are advised, that orders were given by the French ministry, for immediately setting about the demolition of the jettees, which are the support of the harbour of Dunkirk.

Warsaw, August 4. The tribunal of Great Poland, held at Posen, has granted permission to the Lieut. Gen. at Lodowick to open their church, which has been shut near twenty years, to provide a minister, and to perform divine service in public.

Genoa, July 17. The detachment of one hundred men drafted in Louisiana, are on the march for Peru, where they are to embark on board the Unicorn frigate with a governor, two captain marsh, a commissary of war, and some civil officers.

Cádiz, July 21. Letters brought by the last post from Gibraltar say, the report before spread, that the Algerines have killed their Dey, and declared war against all the European powers except England and France, proves untrue.

L O N D O N.

August 17. On Thursday at the king's arms tavern in Cornhill, an elegant entertainment was given by the committee of North-American merchants to Richard Glover, and Charles Garth, Esqrs; when those gentlemen received the thanks of that body, for their endeavours to prevent the foldery from being billeted upon the private houses of their fellow-subjects in America. Part of a letter from an officer in the East-India service, dated from the Aricuru camp, January 8, 1765.

"In my last I acquainted you that we did at last reduce Madure. The army has since conquered the Aricuru country for the Nabob, of 500,000. revenue a year. We are now under orders to attack another chief, or polypur contiguous to this country; both chiefs have mutually maintained an independency of the Nabob till now; merely on account of the impetrateable woods they are possessed of. You certainly have heard before of the memorable battle Major Munro gained at Bengal over Suja Dowla, one of the most formidable powers of India. The consequence of this battle given the company the command of trade to the greatest part of the Mogul's dominions; and, without exaggeration, the East-India company at present may be brought to compare with Alexander the Great, whose command, from the river Indus to the river Ganges, was not so much respected as theirs."

It is said the new m... taking into consideration the present deplorable situation of the Canadians, have determined to take up all the Canada bills at par, with interest to the present time; and afterwards to demand, in the most spirited terms, immediate and full payment of France, under pain of all the consequences that can result from a refusal.

The new lords of trade and plantations will hold a board on Monday next, for the first time, at the Cockpit Whitehall.

We hear the rent rolls of the several proprietary estates in America, obtained by former grants under the charter, are ordered to be made out, as also an estimate of the annual produce of their land tax, in order to introduce a more equitable form of levying his majesty's revenues in that part of the world.

They write from Gibraltar, that English officers and seamen are engaged both there and at Minorca by foreign agents, to serve on board his majesty's ships of war in the Mediterranean.

August 30. The right honourable the Earl Cornwallis, lieutenant colonel of the 1st regiment of foot, is appointed one of his majesty's aids de camp, with the rank of colonel of foot in the army.

We are informed, that a gentleman lately very popular in this country, is soon to reside at Louisa, in Switzerland, where he intends publishing his friend Mr. Churchill's poems, with explanatory notes; and we are likewise informed, that he has an intention of publishing, at the same place, a history of England wrote by himself.

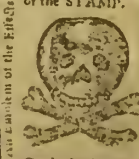
By a vessel arrived at Glenserry from Belleisle there is advice, that the French are erecting several batteries at Sandy Bay, on the south coast of the island, and in the great road where the defeat was made in the late war by the seamen and troops under Admiral Keppel and General Hodgson.

Aug. 2. We hear lord Viscount Spencer is shortly to be created an earl.

All thoughts of any farther changes are said to be entirely laid aside.

It is reported, that a person of high rank, on being lately offered a great employment, refused it, saying, "that he could not possibly accept of it, consistently with the private justice to the British nation, which would ever be the object of his care and attention."

Monthly force dispatches filed to be of importance, were received here from Holland, but the Dutch are yet untransmitted Private letters from that nation; that the true reason



Adm. Adieu to the LIBERTY of the PRESS.

was filled with all kinds of Calamities). America, who is in deep distress, calls out to Minerva to secure her, for she abhors it as death! Minerva (i. e. Wisdom) forbids her taking it, and points to Liberty who is expiring at the feet of America with a label proper to his extremity. Close by is a fair Tree inscribed to Liberty; at whose roots grows a Thistle, from under it creeps a viper, and infixes its sting in the side of Liberty. Mercury (who signifies Commerce) reluctantly leaves America, as is expressed by the Label. Boreas near the Comet, blows a violent Gust full upon the Tree of Liberty; against which Loyalty leans and expresses her fear of losing her support. Behind, a Number of Ships, hauled up, and to be sold; a Crowd of Sailors, dismissed, with Labels proper to them. On the other side, a Gallows, with this Inscription: Fit Entertainment for Stamp Men. A Number of these Gentlemen, with labels expressing various Sentiments on the Occasion. At the Bottom is a Coat of Arms, proper for the Stamp Men."

Wilkinson also advertised (in the *Pennsylvania Staatsbote*, May 26, 1766) "*The Repeal, or the Funeral of the Stamp Act*; such as was shewn in an engraving which was first designed & made in London, and is here reproduced."

The celebrated *Tombstone Number* of William Bradford's *Pennsylvania Journal and Weekly Advertiser* (published on October 13, 1765, the day before the Stamp Act became effective) appeared with its front page made up in imitation of a tombstone (No. 21). Editorial announcement was made that the paper was "Expiring: In hopes of a Resurrection to Life again," and was bidding "Adieu, Adieu to the Liberty of the Press." There was a crude stamp design in the lower right corner, on which were a skull and cross-bones centered, and framed with the printed legend: "An Emblem of the Effects of the Stamp. O! the fatal Stamp." There was a decided grim humor in all this that could not fail to appeal to the representative citizenry of the time. Newspapers from Boston to Baltimore printed the skull and cross-bones stamp, and thus aided in arousing popular feeling against the Act.



United Provinces

<p>AMERICA see they are born sons of the free, And at this tyrant point the brave Who with arms Horwagges his Hell lib'rate, But MAGNA CHARTA galls between his limbs. To BURN him, or to ransom him by his limbs At the the Monster and his venal slaves, For loyal HAMPSHIRE to his Country true, Presents his Weapon to the valiant crew; Stand fast</p>	<p>Is for him prophate toacherow Pradob full And A Syanus land for Mory call! Whist brave RHODE ISLAND & NEW YORK support, HAMPSHIRE and VERMONT, in their brave spirit: Front to VIRGINIA, bold NEW HAMPSHIRE stands, All firmly seem to shake off slavish bands And each united Province faithful joins Against this Monster and his evil Designs</p>	<p>Mounted a lofty perpendicular key see, Amist by his country fits the Rope & Drive This be the real State, a fillet Place For Freedom has a fillet, jeerful Dues Above behold where Spite & Conspire, gunt, Their Denom on the Heads they cannot hurt, But to Miners with her hour and hour, Appears with Mopast make the Mapes to be Printed & Printed by Sold by P. K. REVERE, BOSTON</p>
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On brave RESCINDERS! to you yawning Cell,
SEVENTEEN such MYREANTS sure will scortle Hell;
There puny Villains damnd for petty Sin,
On such distinguish'd SCOUNDRELS gaze and grin:
The cut done DEVIL will resign his sway,
He never curse his MILLIONS in a day.

was strong feeling about such practices is, however, very evident in the following letter to Revere from Henry Pelham, designer of the *State Street Massacre* print which brought Revere so much fame and profit:

BOSTON, MARCH 29, 1770.

SIR:

When I heard that you was cutting a plate of the late Murder, I thought it impossible as I knew you was incapable of doing it unless you copied it from mine and as I thought I had intrusted it in the hands of a person who had more regard to the dictates of Honor and Justice than to take the undue advantage you have done of the confidence and trust I reposed in you. But I find that I was mistaken and after being at great trouble and expense of making a design, paying for paper, printing, etc., find myself in the most ungenerous Manner deprived not only of any proposed advantage but even of the expense I have been at as truly as if you had plundered me on the highway. If you are insensible of the Dishonor you have brought on yourself by this Act, the World will not be so. However I leave you to reflect and consider of one of the most dishonorable Actions you could well be guilty of.

H. PELHAM.

Of the cartoons attributed to Revere, the *Mitred Minuet*, 1774, *Bostonians in Distress*, 1775, and *The Able Doctor, or America Swallowing the Bitter Draught* (No. 24), 1774, were re-engraved from prints which first appeared in the *Hibernian Magazine*, Dublin, and the *Political Register* of London. In *The Able Doctor*, both the classical nature of the composition and the disciplined quality of the drawing are in all respects superior to the lively crudities of the *View of the Year 1765*, and of the "Rescindors." But there were more cartoons of English origin relating to the Revolution than there were American, and many were re-engraved and sold in New York, Boston, and Philadelphia. Most of them were on the whole sympathetic to the American cause—and all had a decidedly stimulating influence on the development of American cartooning.

Among the more important English cartoons of the period was an anonymous series which was collected and re-issued by Mr. R. T. Haines Halsey in 1904 under the general title of *The Boston Port Bill*.

There were several cartoons of French and Dutch origin, popular in Amer-

ica because favorable to the revolutionists; and many of this period generally thought to be American were originally published in England.

Both Parton and Weitenkampf attribute to Franklin the cartoon *Magna Britannia; her Colonies Reduced*, under the date of 1774. But this print (reproduced and discussed in the Foreword of this volume) first appeared as *The Colonies Reduced, designed and engraved for the Political Register*, London, 1768. That Franklin admired and sought to give it wide circulation there is no doubt, since he wrote a detailed explanation of its symbols, and used it on his stationery; but it is by no means certain that he designed it or even caused it to be designed. As Agent for the American Colonies he was quick to see its efficacy as propaganda for his cause, and that is most likely the reason for his interest.

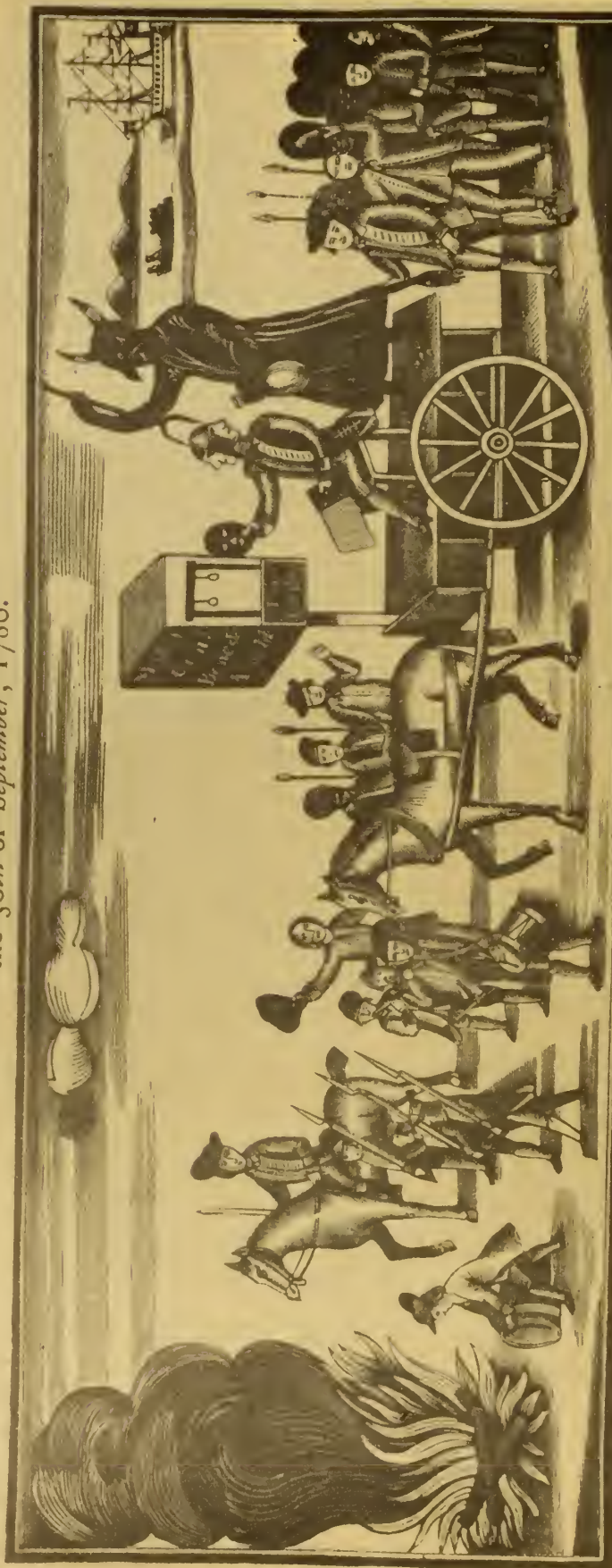
On July 7, 1774, and for nine months thereafter Isaiah Thomas's *Massachusetts Spy* printed an elongated variation of Franklin's device across the whole width of the front page under the title. It was a snake in nine sections, one for each colony, and a dragon representing Great Britain. James Rivington's loyalist *New York Gazetteer* ridiculed the device in these lines:

"Ye sons of Sedition, how comes it to pass
That America's typed by a snake—in the grass?
Don't you think 'tis a scandalous, saucy reflection
That merits the soundest, severest correction?
New England's the head, too—New England's abused—
For the Head of the Serpent we know should be bruised."

The patriots retaliated with a broadside: "The Last Words. Dying Speech and Confession of J—— R——g——n, Printer, who was executed at New Brunswick, N. J. April 13th 1775, Supposed to have been written by himself the night preceding the day of his execution." These are some of the amenities of the paper warfare which ushered in the Revolution. Those interested in "secret history" will know that documents since discovered indicate that Rivington was a spy in Washington's service.

The treason of Benedict Arnold was the occasion for several of those mock

A REPRESENTATION of the FIGURES exhibited and paraded through the Streets of PHILADELPHIA, on Saturday, the 30th of September, 1780.



DESCRIPTION of the FIGURES.

A **STAKE** raised on the body of a cart, on which was an effigy of General **ARNOLD** sitting; this was dressed in regimentals, had two faces, and a single arm; his traitor's snuff, a mask in his left hand, and a letter in his right from **Benjamin**, telling him that he had done all the mischief he could do, and now he must hang himself.

At the back of the General was a figure of the Devil, dressed in black robes, with a purple of money at the General's left ear, and in his right hand a pitchfork, ready to shove him into hell as the reward due for the many crimes which the thief of gold had made him commit.

In the front of the stage and before General **Arnold**, was placed a large lantern of transparent paper, with the consequences of his crimes thus delineated, &c. &c. in one part, General **Arnold** on his knees before the Devil, who is pulling him into the flames—a label from the General's mouth with these words, "My dear Sir, I have served you faithfully;" to which the Devil replies, "And I'll reward you—On another side, two ropes from a gallows, inscribed, "The Traitor's reward." And on the front of the lantern was wrote the following: "MAJOR GENERAL **BENEDICT ARNOLD**, late COMMANDER of the **FORT WEST POINT** THE CRIME OF THIS MAN IS HIGH TREASON." He has deserted the important post **WEST-POINT**, on Hudson's River, committed the charge by His Excellency the Commander in Chief, and given off to the enemy, at New-York.

"His design to have given up this fortress to our enemies, has been discovered by the goodness of the Omnipotent Creator, who has not only prevented his carrying it into execution, but has thrown into our hands **ANDRE**, the Adjutant-General of their army, who was detected in the character of a spy."
 "The treachery of this ungrateful General is held up to public view, for the expiation of infamy; and to proclaim with joyful acclamation, another in the place of the interposition of bounteous Providence."
 "The effigy of this ingrate is therefore hung for want of his body as a Traitor to his native country, and a Betrayer of the laws of honour."

The procession began about four o'clock, in the following order:

Several Gentlemen mounted on horse-back.

A line of Continental Officers.

Sundry Gentlemen in a line.

A Guard of the City Infantry.

Just before the cart, drums and fifes playing the **Rogue's March**.

Guards on each side.

The procession was attended with a numerous concourse of people, who after expressing their abhorrence of the Treason and the Traitor, committed him to the flames, and left both the effigy and the original to sink into ashes and oblivion.

'T WAS **Arnold**, post for **Harry** fought,
Arnold ne'er enter'd in his thought,
 How ends the bargain? let us see,
 The fort is safe, as safe can be,

His favourite *per force* must die,
 His view's laid bare to every eye;

His money's gone—and lo! he gains
 One scoundrel more for all his pains.

ANDRE was *gen'ral*, true, and brave,
 And in his room, he buys a knave.

'Tis sure ordain'd, that **Arnold** cheats
 All those, of course, with whom he treats.

Now let the *Devil* suspect a bite
 Or **Arnold** cheats him of his right.

My dear Sir, this their children, and— **Arnold**—
Arnold—how he the bug-bear of their fears,
Arnold—evil, treacherous, and begot with Sins



processions which have been customary throughout recorded time—the processions always ending at some prearranged spot where flaming faggots awaited the effigies of the victims of popular disapproval. *The Continental Almanac* for 1780 printed a large wood-cut of *A Representation of Figures exhibited and paraded through the streets of Philadelphia on Saturday, the 30th of September, 1780* (No. 25). This is a very attractive piece of work, excellent in design and skilfully cut, and it conveys a lively sense of the situation. Fifteen years later many effigies of the first Chief Justice, John Jay, were similarly paraded and burned amid the howls and jeers of popular disapproval of the Jay Treaty with Great Britain. No cartoons of these incidents survive, and it is not certain any were issued. Parton mentions the popularity and frequency of burlesque processions in the latter part of the 18th century, and suggests that such *caricature vivante* was often resorted to in communities which lacked engravers and presses.

Philadelphia again comes to the front in 1787 with an extra large allegorical print dealing with a proposed attack on the Pennsylvania State Constitution by bankers and vested interests. The plate, 14 by 18 inches, is entitled *Zion Besieged and Attacked* (No. 26), and a contemporary explanation gives out that “the Constitution of Pennsylvania is represented by a Fortification built on a Rock, and defended by the Friends of Liberty. Besiegers, the Balloon Army, in 3 grand Divisions.” But the print as a whole, while very well drawn and spaced, is too confusingly crowded with birds, snakes, devils, animals, men, guns, flags, books, and other objects, for anyone in these days to hope for a clarification of all the symbols. We can, however, still admire it as an extraordinary and well conceived drawing, and it is of outstanding interest on account of its early date.

Cartoons in which George Washington figures are for some obscure reason exceedingly rare. It is not at all probable that he was spared, either for his military services or the prominence of his office. Indeed, the opposition newspapers of the time were anything but complimentary. It is probable that all cartoons reflecting on him have long since been destroyed by some of our too

THE FLIGHT OF THE CONGRESS.



Impatient of imperial sway,
The Wild Beasts of America
In Congress's not distant allegiance,
And to the AX's perfect obedience,
With such men London feeling held,
No wonder she divided the Old.

Rejoice our wand'ring one and all
In the good cause to stand or fall,
Then herding underneath the tree
Of Freedom, when Liberty's
They hold the British King's alliance
And at their own hard word depart.

Their soul revolt their Monarch hears
And strait upon the plain appears
Aloud the British Lion roars
Aye! the German Eagle scars,
When he must broken battle and charge
The Rebel rout at once disperses.

ardent patriots. An English cartoon entitled *The Flight of the Congress* (No. 27), dated November 20, 1777, shows the American leaders as animals routed out from "The Cave of Rebellion" by the British Lion. The ass is labeled "Hancock," the boar "Putnam," the fox "Adams," and the armadillo "Washington." *The Ramblers Magazine* for the year 1783, London, published an engraving of *Mrs. General Washington Bestowing thirteen Stripes on Bri-*



*M^{rs} General Washington.
Bestowing thirteen Stripes on
Britannia.*

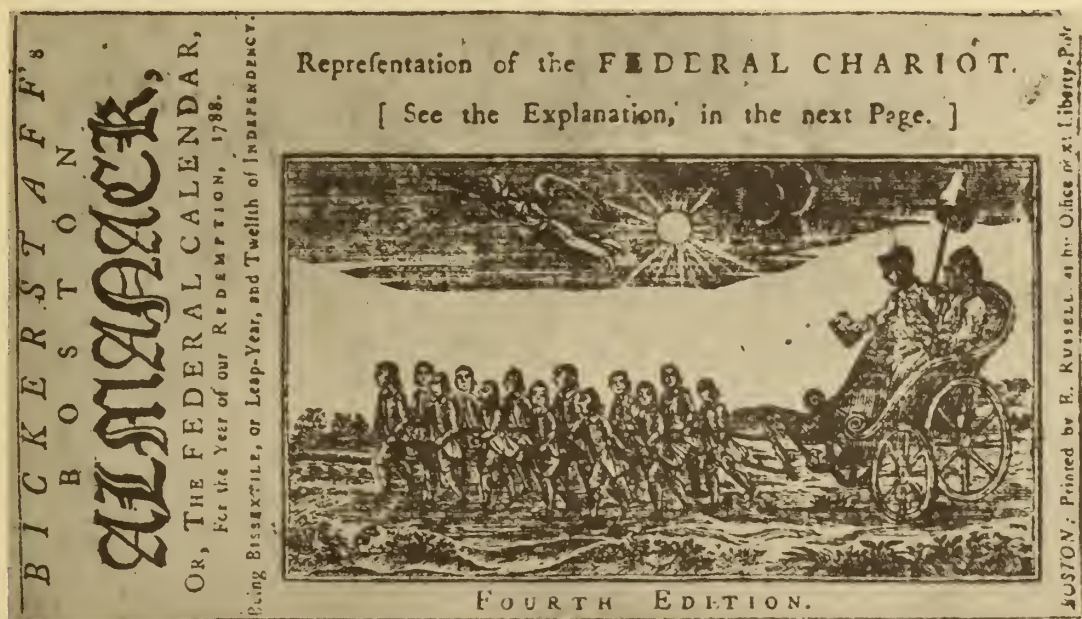
NO. 28

tania (No. 28), showing Washington wearing a skirt and brandishing a thirteen tailed "cat" over the shoulders of a weeping Britannia. On the opposite page is what purports to be an extract from the *Pennsylvania Gazette* of November 11, 1782. This piece of fanciful propaganda sets forth as fact that Washington's wife, when dying, confessed to a clergyman that the General was a woman!

On this side of the Atlantic we have record, in a letter from an old Tory to a friend, of a cartoon depicting Washington on a throne and George III on bended knees before him. This was about 1778 or 1780. There seems to be no copy of this print anywhere; nor of the one entitled *The Entry*, repre-

senting Washington riding upon an ass, supported by his man-servant, and led by Col. David Humphreys, singing doggerel verses. A fair sample of the derisive nature of the whole may be gathered from the couplet which has been preserved:

"The glorious time has come to pass
When David shall conduct an ass."



NO. 29

But there is in existence at least one copy of *Bickerstaff's Boston Almanack, or Federal Calendar for 1788*, on the cover of which is the only cartoon (No. 29) so far discovered showing Washington and Franklin together. This very important item was shown me by Mrs. Harry MacNeill Bland, through whose permission I reproduce it here. It was not very well executed, but the deficiencies of designer and engraver were more than atoned for by the "Fourth of July eloquence" of the explanatory note. This outburst, permissible enough in those days of recent and hard-won freedom, is worth repeating:

"The frontispiece represents the truly patriotick Washington and Franklin triumphantly seated in the Federal Chariot drawn by 13 Freemen, figurative of the happy Union now forming by these States. The heroick Washington holds in his hand the grand Fabrick of American Independence, the Federal Constitution, offering it with paternal affection to his freeborn brethren the Sons of Columbia. That staunch Friend and Guardian of the civil and religious Rights of Mankind, the sagacious and philosophick Franklin, sits attentive with spectacles on, having just scan'd over the Glorious Work, which will prove the political Salvation of his Country, holding a Staff, on which is affixed a



The Cannibals are landing

Stop de wheel of
de government

Triumph Government, perish all its enemies —
Tories or warned master though slow is son

Presented to the New York
Society
By E. B. Reed of the
Society



A Deew into the Antifederal Club

It is not to be a Brother is the question whether he is better in the mind to be a brother or in the mind to be a brother. It is not to be a Brother is the question whether he is better in the mind to be a brother or in the mind to be a brother.

I shall never be worth a dollar as long as there is any Government of all

From here you can see the Federal Government

I never knew an Antifederalist but I know him. What a pleasure it is to see one work there so well.

All means justifiable to a good end. This society up and all else down.

All means justifiable to a good end. This society up and all else down.

I shall never be worth a dollar as long as there is any Government of all

I shall never be worth a dollar as long as there is any Government of all

I shall never be worth a dollar as long as there is any Government of all

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I shall never be worth a dollar as long as there is any Government of all

I shall never be worth a dollar as long as there is any Government of all

Cap, illusive of American Freedom, if the Constitution is adopted. The Goddess of Fame, flying with a Trumpet in her hand, spreading the glad Tidings of Union through the States, sounds a peal to the immortal honour of that worthy and disinterested Band of Patriots and Heroes, the 39 members of the late Federal Convention, who, with such Wisdom, sound Judgement, and unbiased Patriotism, framed the present Constitution; whose Names, we trust will be handed down to ages yet unborn, with the highest Veneration and Respect, by every Friend to his Country, for their unshaken Zeal in the Cause of American Freedom.—The Sun, entirely clear of the Horizon, shines resplendently on the American Federal Union, denoting that every ray of light has now burst forth, and beautifully illumines the whole United Continent of America.”

The Federal Chariot cartoon takes on additional significance in that it was probably seen by the anonymous designer of *The Times; a Political Portrait* (No. 30). This large engraved print, although in poor condition, is of first importance not only on account of its rarity but because it is a powerful cartoon. Washington is shown seated alone in a high cabriolet, holding the reins controlling two stalwart horses, guarded by armed volunteers. Three men, easily recognizable as Gallatin, Citizen Genet, and Jefferson, are depicted as endeavoring to “stop de wheels of de gouvernement,” while Duane, editor of the republican *Aurora* is prostrate on the ground before the wheel, and is being trampled on by one of the volunteers. A dog is cocking his leg over the obstructionist’s newspaper. To the left is a representation of a Federalist’s view of what would be likely to happen should the emissaries of the Terror gain foothold in America. The whole is very well planned and quite spiritedly drawn, and the portraits of the chief figures are excellent.

Another attack on the “Jacobins,” (as the government party called the Jeffersonians) was *A Peep into the Antifederal Club* (No. 31), dated New York, August 16, 1793. This large engraving is most freely drawn, and is evidently the work of a talented artist with a true satirical gift. He was not satisfied to ridicule, he was out to savagely deride, and anyone who studies the

print must admit that the artist certainly made a very thorough job of it.

Two years later there was published in Boston a satirical poem entitled *Remarks on the Jacobiniad*, by John Gardiner, centered on the actions and antics of an ignorant would-be republican politician. This piece of Federalist banter was truly "embellished" by the addition of several prints of uncommon quality. Drawn much in the same manner as the last mentioned cartoon, they excel even that in savagery. Those of the strutting protagonist (No. 32) and of the "goddess Faction" (No. 33), illustrious patroness of the "Order of Confusion," are here reproduced. A descriptive quotation will convey the author's conception:

"Her baleful eyes with frantic wildness stare;
A thousand snakes supply the place of hair:—
Of darkest hue, though marked with sanguine dyes,
Loose to the gale her robe funereal flies.
Her dread right hand, distained with civil gore,
A thundering trump, of size enormous bore;
The blast she blew resounded wide and far,
And roused the maddening populace to war."

But the old Tories and Federalists were really alarmed at the rapid growth of the numerous radical republican societies throughout the country, and they employed a staff of able pamphleteers to combat the danger. Among these was William Cobbett, a most violent, unscrupulous, and powerful writer, an Englishman who was a monarchist at heart, who wrote and published *The Porcupine* and *Peter Porcupine's Gazette* in Philadelphia in the early 1790's. Cobbett attacked even Benjamin Russell, the Federalist editor of the *Boston Centinel*. Russell replied with a corrosive scorn unequalled even in those times.

"Cobbett was never encouraged and supported by the Federalists as a judicious writer in their cause; but was kept merely to hunt Jacobinic *skunks*, *foxes*, and *serpents*. The Federalists found the Jacobins had the *Aurora*, *Argus*,



Say, who for Learning, ever equalled I?

NO. 32



*Strain every nerve, our sinking cause to save -
Then shall no God alarm, no laws enslave -
O'er these dread foes, our flag shall fly, unfurl'd,
And we, my sons, victorious, rule the world.*

NO. 33

and *Chronicle* through which they ejected their mud, filth, and venom, and attacked and blackened the best characters the world ever boasted; and they perceived that these vermin were not to be operated on by reason or decency. It was therefore thought *necessary* that the opposite party should keep and feed a *suitable beast* to hunt down these skunks and foxes; and 'the fretful Porcupine' was selected for this business. This imported or transported beast has been kept as a gentleman keeps a fierce *bulldog*, to guard his house and property against thieves, Jacobins, and Frenchmen, and as such he has been a good and faithful dog, and has been *fed* and *caressed* accordingly."

This quotation aids greatly in the understanding of the cartoon: *See Porcupine, in Colours just Portray'd* (No. 34). It was an age of very individual journalism, despite the fact that the important newspapers were all owned or subsidized by one or other of the two political parties; and the personalities of the editors were as well known, and their influence as great, as those of the half dozen most prominent leaders. And Cobbett had his share of power, and almost as much abuse as he himself penned and printed. This cartoon shows him as a porcupine, spewing venom upon the works and names of liberal statesmen and authors, while the Devil and the British Lion give encouragement. To the left, Columbia weeps over a portrait of Franklin, which stands on a base inscribed "Independence declared 4 July 1776." The composition is very well balanced and vigorously drawn. The date is about 1796.

In 1798 occurred the first fight in the House of Representatives, and it was celebrated by at least three cartoons. The affair itself had three stages. Number one, when Matthew Lyon of Vermont spat in the face of Roger Griswold of Connecticut for referring to an old rumor that Lyon had been sentenced to wear a wooden sword for cowardice on the field. This incident is the subject of a cartoon (No. 35) in which a lion rampant, with a wooden sword slung at his side, and the face of a man, is standing before a man who, with a handkerchief in hand, is expostulating: "What a Beastly Action." It is interesting to note the "fretful Porcupine" in the left lower corner saying: "My Quills shall pierce, and my Press shall black." The second stage of the affair occurred some days

later, after an abortive attempt had been made to expel Lyon from the House. Griswold attacked Lyon with a stick, and Lyon grabbed the tongs from the fire-place and they fought until separated. This brought forth the other two car-



NO. 35

toons. One, entitled *Cudgeling as by late Act in Congress* (No. 36) shows a lion-headed man with tongs opposing a man with a stick, and figures on the semi-circular benches behind. This is signed "C. P. Eldwood, 1798." The other shows a more rough and tumble fracas, the men similarly armed, but with grossly distorted features. The onlookers, also extravagantly drawn, are identified by numbers, and script at the edges of the print. This is called *Congressional Pugilists* (No. 37), and a verse at the bottom of the cartoon runs:

CUDGELING as by late ACT in CONGRESS, U.S.A. or



NO. 36



He is a free strike, I'll be three then his head, enay'd, Mr.

He seized the lungs to ease his wrongs, and confound this enay'd, Mr.

Congress Hall, Philad. Feb. 15, 1879.

NO. 37

"He in a trice struck Lyon thrice
 Upon his head, enrag'd sir,
 Who seized the tongs to ease his wrongs,
 And Griswold thus engag'd, sir."

The third time they met they were pulled apart; and by that time, it is to be presumed, everyone was tired of the affair.

A Congressional disturbance of another kind happened in this same year, the removal of the seat of government from New York to Philadelphia. Robert Morris, who had large interests in Philadelphia, was the prime mover in this business, which occasioned several cartoons. One (No. 38) shows Morris, led by the Devil, carrying the Congressional Hall on his shoulders, surrounded by people commenting favorably and otherwise. Another, entitled *What think ye of C-o-n-s now* (No. 39) after an old Tory ballad, depicts Morris bearing



NO. 38

off the Majority on a "Ladder of Preferment" on his back, while the Minority follow in leading strings. Still another shows *Cong-ss Embark'd on board the Ship Constitution of America bound to Conogochegue by way of Philadelphia* (No. 40). The ship is about to shift course towards the rocks and falls before



NO. 41

Philadelphia, and the men in the smaller boat are debating cutting the painter. All these are successful in "making the point," and the last two are very competently drawn.

Cinque-tetes, or the Paris Monster (No. 41), a large and exceedingly rare print illustrating the famous "X. Y. Z. Affair", was published in the last year of the 18th century. It shows the three American commissioners, Gerry, Pinkney, and Marshall, refusing money demanded by a five-headed monster who holds a dagger in one hand and a flaming torch in the other. At the right, in the foreground, a devil, a negro, and a Jacobin are seated at a "civic feast"



NO. 43



A Political Primer

NO. 42



NO. 44

of frogs; while above is a Guillotine and one of its decapitated victims, guarded by a harriidan-like goddess of Liberty. The drawing throughout displays a high degree of skill, and the contrast between the firm dignity of the Americans and the supposed rapacious savagery of the French is well sustained, and hints at later developments of this most affective cartooning device.

An excellent caricature (No. 42) of Albert Gallatin was made while he was a Representative from Pennsylvania (1795-1801) and in opposition to the government of the Federalists. He is shown as a rather sinister figure, and behind him is a Guillotine. Whether the presence of the instrument was a hint at a clumsy pun, or whether it was intended as a suggestion that he deserved short shrift (the title being *A Political Sinner*) it is difficult to decide. But the words on the label from his mouth, "Stop de Wheels of Government", positively identify him as one of the three obstructionists in the cartoon, *The Times; a Political Portrait*.

Jefferson, who was to make Gallatin his Secretary of the Treasury in 1801, also came in for many virulent graphic attacks. *The Providential Detection* (No. 43) is particularly bitter. It portrays Jefferson on bended knee before the "Altar to Gallic Despotism", upon which the works of Godwin, Paine, Voltaire, Rousseau, and others are already burning. He is about to cast the Constitution into the flames, but is halted by the American Eagle which seizes the document with one of its claws and threatens Jefferson with the other. This print was probably issued during the campaign which resulted in Jefferson's election to the Presidency in 1800. It is drawn with great skill, and is a very handsome and powerful design.

A very fair example of humorous illustration at the close of the 18th century is the frontispiece to the *American Jest Book* (No. 44), Harrisburgh, 1796. Book illustrations of a humorous nature were seldom made at that time, and this one is in the characteristic close, dark manner of the period; but it is more spirited than the few others I have seen, and, technically speaking, much more accomplished. It is unsigned, and it is possible that a more expert observer may recognize it as being re-engraved from a print of European origin.

"DICKY FOLWELL"

"A man who has seen
the world and is not
wiser."

The value of wisdom



L. Atkin Sc.

"DICKY FOLWELL."



NO. 52

CHAPTER III

GREATER INTEREST IN GRAPHIC HUMOR AFTER 1800. APPEARANCE OF SIGNED WORK BY AMERICAN BORN ARTISTS. JAMES AKIN, HIS ENCOUNTER WITH BLUNT, CARICATURE OF TIMOTHY DEXTER, AND OTHER PLATES. TISDALE'S ILLUSTRATIONS FOR MCFINGAL. DESBORUS EMPLOYS TISDALE. DESCRIPTION OF THE PLATES. THE GERRYMANDER. DOOLITTLE, HIS CARTOONS AND BUSINESS LETTER. "PETER PENCIL."

WITHIN a few years after the opening of the 19th century graphic humor in America, though still of irregular production, began to receive more attention, both from designers and engravers and from the general public. The Embargo fiasco and the War of 1812 aroused intense feelings which found popular expression in cartoons; and the caricatures and humorous illustrations appeared with greater frequency. The artists themselves became bolder, they signed their work more often, so that in addition to recording the many occasional and anonymous plates, we may now set down the names of three men who each produced several designs of importance.

James Akin, who was born in South Carolina in 1773, turned up in Newburyport, Massachusetts, in 1804, and did some map and chart engraving for Edmund M. Blunt, publisher of the *American Coast Pilot*. They quarrelled over some detail, and Blunt seized a heavy iron skillet and threw it at Akin.

A few days later the artist published a caricature called *Infuriated Despondency* (No. 45), representing Blunt in the act of throwing the skillet. This is a very spirited drawing, and well calculated to discomfort Blunt. But Akin pushed his revenge further: he sent a print to England with instructions to have it reproduced by a manufacturer of crockery ware on pitchers, washbowls, and on what Currier in his account delicately calls "chamber vessels." These were imported in large numbers, and sold in Newburyport, but most of them were bought up and destroyed by Blunt and his friends. Only a few of these pieces are to be found today, and they are the prized possessions of collectors of old china.

While in Newburyport, Akin designed and engraved a caricature portrait of the town's most eccentric citizen, the self-styled Lord Timothy Dexter (No. 46). This extraordinary man, a wealthy merchant, and ship-owner, was notorious for his unconventional habits and tastes. His mansion was surrounded by tall pillars upon each of which was a crudely carved and vividly painted wooden statue. Among the figures were Washington, Jefferson, Venus, Paul Jones, Bacchus, and Julius Caesar. Akin's caricature shows Dexter late in life, strolling out with his dog. It was published in 1805. Dexter himself wrote and published a very curious little book entitled *A Pickle for Knowing Ones* in which all the punctuation marks were on the last page, and the author sardonically advised his readers to put them in where they chose!

In the last year of Jefferson's administration, when England and France were again at war, Akin made a cartoon showing Napoleon holding the horns of a cow, John Bull the tail, and Jefferson taking the opportunity thus offered by their struggles to fill American pails from the udders. It must be noted that this particular method of illustrating how a third party takes advantage of the preoccupation of two others was a favorite device of French and Dutch cartoonists in the latter half of the 18th century. Akin also etched a satirical frontispiece for a little book printed in Philadelphia in 1813, entitled: *Advice to the Officers of the Army, etc.* The etching was of a man in an extravagant uniform, wearing an enormous plumed hat, and with a fan in his hand.



NO. 45



"I am the first in the land
to fly in the air,
and the only one who
in the Supreme Being
shows his
Timothy Dexter."

Engraved from the Life

By James A. A. at N. York, 1803

The most Noble
Lord Timothy Dexter.

what a piece of work is Man!
how noble in reason! how infinite in faculties! in form & moving how express & admirable
Entered according to act of Congress June 1st 1803 by James A. A. Newburyport Mass.

TIMOTHY DEXTER AND HIS DOG.

NO. 46

Akin had removed to Philadelphia in 1808, and about that time did a caricature of Dicky Folwell (No. 47), a dwarf-figured and rather scurrilous journalist, brother of Samuel Folwell, an engraver. He continued to live and work there until his death in 1846. But I have not been able to discover any humorous designs by him between 1813 and 1835, after which date there are several bearing his signature. He may have been engaged in commercial engraving during these silent years, or this might be the period when he experimented as a tavern keeper and as a druggist—for so the directories list him at various times. His later work will be discussed in another chapter.

The sustained popularity of John Trumbull's mock epic *McFingal*, the first part of which was printed in 1776, encouraged a publisher in New York to bring out an illustrated edition in 1795, and the nine plates were designed and engraved by Elkanah Tisdale. Born at Lebanon, Connecticut, in 1771, Tisdale was twenty-three or four years old when he made these illustrations; and while they are competently engraved they show no individuality in design, being just fair examples of the later 18th century tradition. But Tisdale's is the first name of an American born artist to be definitely connected with a number of plates of a humorous or satirical nature—those in this volume, and in another, published in 1808, which show much greater skill, breadth, and individuality. I shall therefore list the nine plates in *McFingal*, and shall describe in some detail those in the later volume.

The illustrations of *McFingal*, in their order, are: a frontispiece, *Portrait of Trumbull*; *British Heroism*, soldiers attacking cattle with bayonets; *The Yanky Chace*, British soldiers chased from Concord to Boston; *Town Meeting*, swords and canes flourished in an unruly gathering; *The Combat*, "the sword against the brandished spade;" *The Tory's Day of Judgment* (No. 48), a Tory dangling by the middle from a Liberty Pole; *The Procession*, a tarred and feathered Tory in a cart; *Tory Pandemonium*, a group of refugees in a cellar; and *The Vision*, one man hanged and another seated on a ladder, and a skirmish in the distance.

These, as may readily be perceived from the one herewith reproduced,

were pedestrian enough; the only remarkable thing about them is the technical restraint that reduced to such a mild and genteel interpretation the humor of what was really a very hurly-burly and rough and tumble affair. But Tisdale was more mature when he came to illustrate his second book. And perhaps personal contact with its eccentric and explosive author encouraged him to bolder things.

In fiction there is the doughty tailor who killed "seven at a blow"; in history there is the Cobbler of Koppernick who made a phase of German militarism ridiculous throughout the world; and in American comic art we have a barber who employed one of the best draftsmen of his day to make graphic comment on the politico-tonsorial situation. This remarkable person was John Richard Desborus Huggins, self-styled "Empereur du Friseurs and Roi du Barbieres", who flourished razor, scissors, and pen in the early years of the 19th century. Huggins wrote many witty and impudent advertisements which appeared in New York newspapers from 1801-1808, and in the year last named gathered his effusions together and had them reprinted, substantially bound in leather, with the following title page:

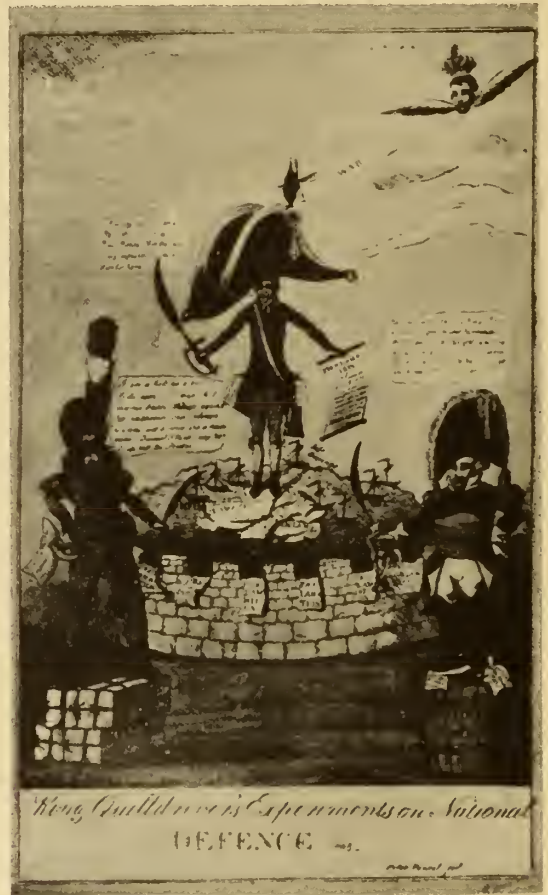
"HUGGINIANA;
or,
HUGGINS' FANTASY,
being
a collection of the most esteemed modern
LITERARY PRODUCTIONS.
Exposing the art of making a noise in the world, without
beating a drum, or crying oysters; and shewing how,
like Whittington of old, who rose from nothing to
be Lord Mayor of London, a mere *Barber* may
become an *Emperor*, if he has but spirit
enough to assume, and talents enough
to support the title."

Huggins displays himself in this book as an aggressive, witty, and contentious man; and Gustavus Myers, in his *History of Tammany Hall*, records

that Brom Martling, an early Sachem of the Wigwam, found both occasion and opportunity to thrash him with a rope. But our chief interest in him is with his dealings in cartoons. In a footnote to an advertisement in the *Evening Post*, July 1, 1805, he announced: "Just received and for sale, a large collec-



NO. 48



NO. 55

tion of European and American Caricatures." Would that we could see them now! As was stated above, however, Huggins not only sold cartoons but he commissioned them. And what is more to our purpose he had prints of those designed and engraved by his orders bound in with his *Hugginiana*, and but for that circumstance they would have been lost to us, as unquestionably were most of those in that large collection "just received."

He quotes with approval the maxim: he that will please to live, must live



"I n. d. n. the Author & Publisher. L. n. y."

NO. 49



Thistle pine.

Lucy sculp.

Infant Liberty nursed by Mother Mob.

NO. 50

to please; and doubtless policy had its part in the outspoken Federalism of Huggins. His business interests lay with the "gentlemen's party." He was a professional hairdresser and wigmaker, and he attracted a wealthy clientele not only by good work but by his witty advertising sallies and by his attacks on Jefferson and particularly on the odorous conduct of the Tammany Society.

The little volume *Hugginiana*, contains one full page and seven folding plates; two are unsigned, and six are signed "Tisdale pinx!" and "Leney sculp!" William S. Leney was an Englishman who came to New York in 1805 and was a very successful engraver. He later retired to Canada and bought a farm near Montreal, where, as Dunlap quaintly puts it: "he, having renounced his occupation to enjoy life—died."

Of the six plates signed by Tisdale and Leney, Numbers 1 and 7 appear to have served other purposes. The first, *Terror Excited by a Crow's Nest*, shows a man in a dark woods startled by the sudden flight of the bird. A loop from the man's mouth (very likely added later) reads: "Is this a Wig that I do see before me." Number 7 seems to have been designed as the title page for a publication called *The Echo*, issued by the Hartford Wits. Beneath the ornamental lettering is a vignette of a damsel in a cave, holding a sort of megaphone to her lips, and to the left is a mountain. A loop from the conch reads: "Embargo", while above the mountain is printed: "Hum-bug-Oh!!!"

Jefferson and his Embargo measure came in for a full share of ridicule in *D—n, d—n, the Author & Publisher I say!* (No. 49), which (to quote from the book) "Represents the Dressing Academy and School for Fashions. Thomas 1st, while in the act of being shaved by Desborus the 1st, starts from his seat apparently enraged at the *Ship-News*, which he holds in his hand. On the right are seen Napoleon Duane, Lieutenant Colonel of the Rifle Corps, and the late Captain of the ship Hare, waiting their turn—in the background is a Secretary of State, and wouldbe President, getting his hair queued by Prince Paris-eney; the room is hung round with petrified toads, prairie dogs. &c. in a corner stands a wig block, supporting the Imperial crown." This design is one of the triumphs of early American cartooning and it marks a definite break

from the conventional-allegorical to a naturalistic treatment of a situation.

In the frontispiece (unsigned) the "Emperor" is shown mounted on a diminutive horse. His oversize head is crowned, and the crown bears the stamp: 110 cents. From a trumpet to which a pair of scissors is hung by a cord, he blows a blast for Packwood, who was the manufacturer of a celebrated razor strop. In the other unsigned plate the Emperor (armed with a Packwood strop) is mounted on a charging bull in an attack on Napoleon. The embattled barber cries: "I'll pack you to the Devil in the full tide of successful experiment." Behind the animal the Kings of Europe totter and fall in consternation; and Jefferson, bowled over by the bull, is saying: "A Speck in the Horizon!"

Plate 3, *The Genius of Shaving, Showering Razor Strops on Head Quarters*, shows a house labeled "Packwood" on a cloud, at the front of which a winged child is pouring strops from a large jar onto the roof of a house below labeled "XCII Huggins", i. e. 92 Broadway. The engraving, despite the bizarre conceit, is pleasant to look upon, and unquestionably was effective as an advertisement, but whether Huggins and his customers thought it humorous is at this distance quite impossible to decide.

Plate 2 shows a gathering of *The African Friseurs Commemorating the Birth Day of Desborus 1st Emp. &c.* They are dancing, and their chief is shaking hands with "Wally I, King of the Jarsies", saying: "May our Enemies have the Itch without the benefit of Scratching." To the left the "President of 17 Shaving Societies" holds his nose.

Plate 5, however, *Infant Liberty nursed by Mother Mob* (No. 50) is a well-conceived and excellently drawn piece of graphic satire. A fat slut, seated on the frame of a truckle bed, is holding a child to two huge breasts labeled respectively "Whiskey" and "Rum." A sot, lying in the bed, his head supported by a barrel labeled "Public Nuisance", calls for "More Neck Oil". Near the slut a winged imp holds up a soiled napkin inscribed: "Mortals Avaunt!! 11,500". The figures refer to that number of American patriots, who had died on British prison ships, and the reburial of whose bones in April,

1808, was made by Tammany the occasion of an election manoeuver under cover of a patriotic show, and was followed by a scandalous misappropriation of funds. In the background of the design a mob is seen attempting to destroy "the Pinnacle of Liberty."

The Tammany parades of that time were spectacular affairs, many of the "braves" being got up as Indians. Plate 4 shows the break up of such a parade outside Huggins's place, 92 Broadway. Ladies are shown crowding about a real "tawny man" impressed for the occasion. To the right a monkey is dancing, and thereby greatly amusing a group of urchins.

Tisdale later became an active partner in the Hartford Graphic Company, bank-note engravers. But that he did not drop his other interests altogether is evident since he was the designer of the famous *Gerrymander*, which first appeared in the *Boston Weekly Messenger* on March 26, 1812. This cartoon (No. 51) is generally attributed to Gilbert Stuart, and there are several accounts telling how he added fangs, wings, and claws to a map of an arbitrary alignment of towns in Essex County, Massachusetts, so arranged solely to assure a Democratic majority in the voting for Congressmen. But John Ward Dean proved conclusively that Tisdale was the man who designed it, and the term *Gerrymander* (a telescoping of the name of the Governor, Gerry, and the word salamander) then and since used as descriptive of the questionable political practice, is likely to survive as long as the practice itself.

Dunlap mentions that Tisdale was the author of a political satire called the *Gerrymander*, and made designs for it. The pamphlet was an attack on Gerry for refusing to support the opposition of the New England Men to the War of 1812. Up to the present I have been unable to locate a copy of this probably quite interesting and possibly very important little item.

Amos Doolittle, widely known for his four crude engravings of the Battle of Lexington (published at New Haven on December 13, 1775), lived on until 1832, and did much miscellaneous engraving. He designed and engraved a number of cartoons, of which three are known to have survived. Two dealt with the War of 1812, and the first of these, *The Hornet and Peacock*, or,

John Bull in Distress (No. 52), is one of the most hilariously fantastic designs ever conceived. It presents a half bull-half peacock stung through the neck by an enormous hornet, which says: "Free trade and sailors' rights, you old rascal!" The other, *Brother Jonathan Administering a Salutory Cordial to John Bull* (No. 53), shows Jonathan forcing a mug of "Perry" down the throat of John Bull, who this time is represented as a man in uniform. This plate is signed with the pseudonym: "Yankee Doodle Scratcher." The following circular-letter, sent out with a sample of this print by Doolittle himself, throws an interesting light on the business methods of independent cartoonists of that time, and the postscript proves our artist to have been as canny a Yankee as any.

NEW HAVEN, OCTOBER, 1813.

SIR,

ALTHOUGH a stranger to you, I take the liberty of sending you a Caricature Print, entitled "BROTHER JONATHAN administering a Salutory Cordial to JOHN BULL." Although many caricatures extant are of no use, and some of them have an immoral effect, I flatter myself that this will not answer that description. At the present time, it is believed, it will have a tendency to inspire our countrymen with confidence in themselves, and eradicate any terrors that they may feel as respects the enemy they have to combat.

The facility and safeness of transportation, by means of the waggons that now travel every part of the country, render it perfectly safe to order these Prints.

As it probably will not be the case, that you will wish to embark in the purchase, you will confer a favour on me if you would have the goodness to show it to some person, who would be likely to make a purchase; giving him to understand, that he will have the exclusive sale in the town where he resides. The price will be Seven Dollars per hundred or upwards. If a less number, Eight Dollars.

Please to direct to "Amos Doolittle, New Haven, Connecticut."

Yours respectfully,

AMOS DOOLITTLE.

N.B. As you publish a paper, you will confer a still greater favour, if you should think proper to give a concise description of the design of the print. I flatter myself it



BROTHER JONATHAN Administering a Salutary Cordial to JOHN BULL.

NO. 53



NO. 54



NO. 56



NO. 57

will entertain many of your readers, even though they should not see the design. I should not, however, wish this done until the Prints are received.

A. D.

The third cartoon known to be by Doolittle is entitled *Bonaparte in Trouble* (No. 54), and is somewhat allegorical. Napoleon is shown on a horse, lured on by the Devil offering the crown of Russia. The Russian bear attacks him in front, the English lion in the rear, the Austrian Eagle plucks at the feathers of Prussia and Austria in his hat, while the Genius of Europe breaks his sceptre to which are attached the crowns of Rome, Italy and France, and announces the return of Louis XVIII. Unlike the others this engraving has no hint of humor, except in the drawing of "Old Beelzebub", but it is very decoratively designed, and it betrays a lively interest in European affairs.

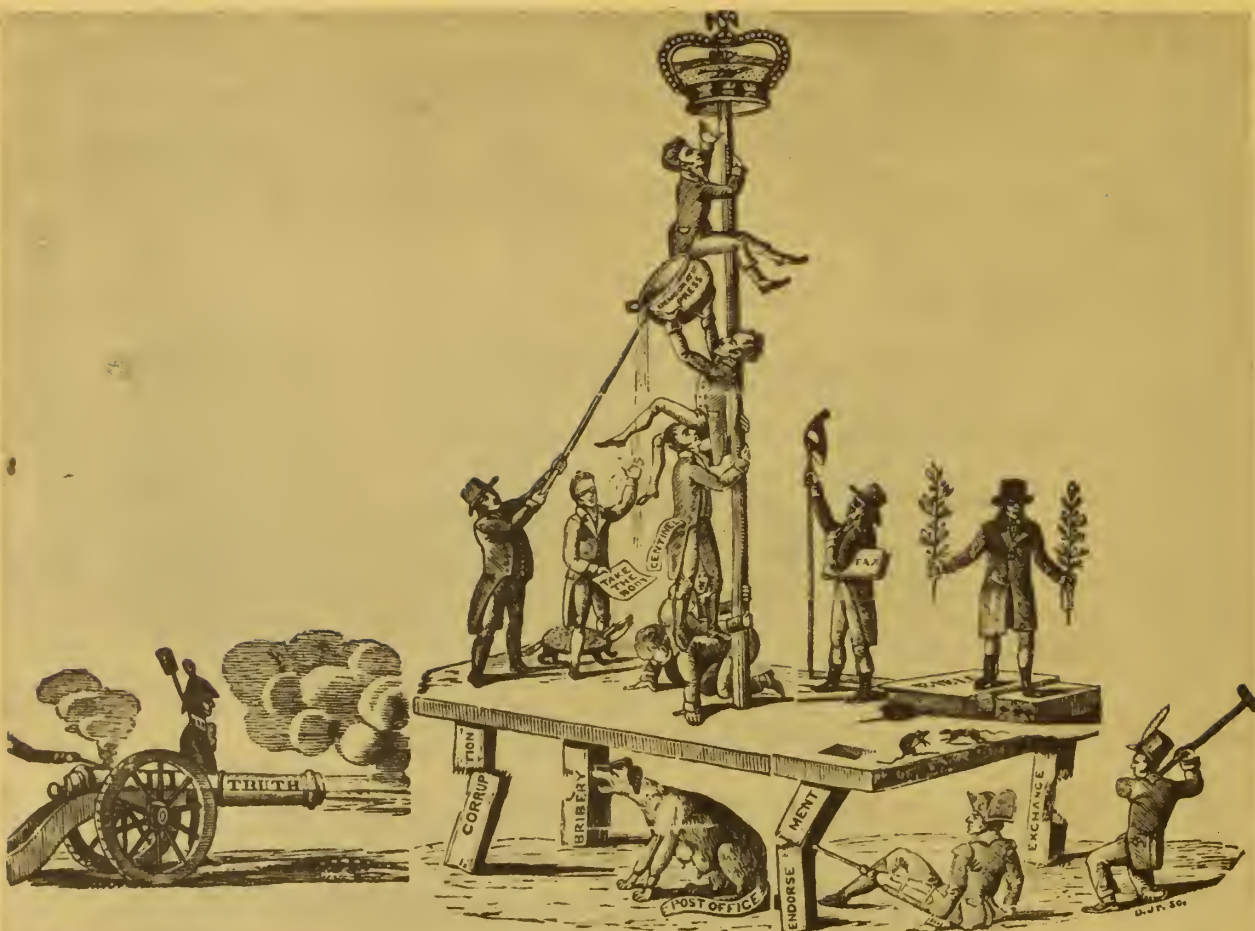
Of the work of the able cartoonist who signed his plates *Peter Pencil* at least three examples survive to give us a taste of his quality. They are strikingly effective, and very well drawn. The first in point of time is *King Quill-driver's Experiments on National Defence* (No. 55), 1808, showing Jefferson under a huge hat which has a windmill for a cockade, armed with a quill pen, standing within a fortress built of proclamations. In the foreground, right and left, are William Duane, editor of the *Aurora*, and another editor favorable to Jeffersonian peace and Embargo policies. These men are also in military costume, and armed with drawn quills. The U. S. Navy is far in the background, at "Safe Moorings."

The other cartoons, *Non Intercourse, or Dignified Retirement* (No. 56), and *Intercourse, or Impartial Dealings* (No. 57), 1809, continue the attack on the then President. In one he is shown being reduced to rags owing to the effects of his Non Intercourse policy; and in the other he is being assailed and robbed by John Bull and Napoleon in his efforts at an amicable settlement of the vexatious foreign trading question. There are no other surviving cartoons of the period with the same quality of drawing, and these three by "Peter Pencil", and

many single efforts by even more anonymous draughtsmen must continue to puzzle us, not alone as to who actually did them but also as to why such proven artists were content with so few essays in a field wherein they were so highly competent.



NO. 51



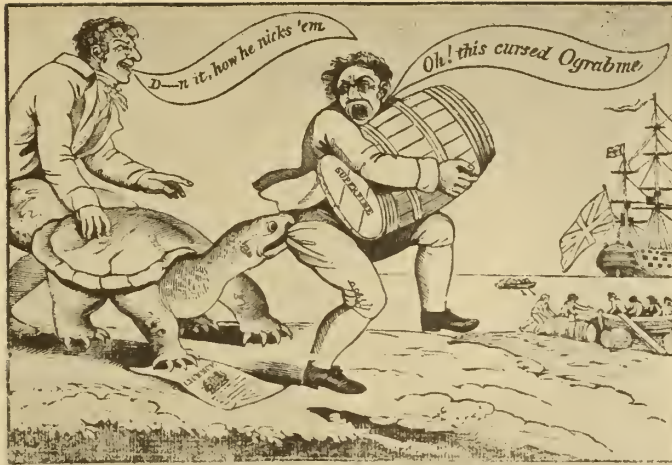
THE SOAPED POLE.

DISHONEST CANDIDATES APT TO SLIP DOWN FASTER THAN THEY ASCEND.

PUBLISHED BY DEMOCRITUS THE YOUNGER, A LINEAL DESCENDANT OF THE LAUGHING PHILOSOPHER.

DELINEATION.

The State Crown, at the head of the *Soaped Pole*. The "Bare Legged Man of the Treasury," attempting to grasp at it, shoved upwards with that Urinal, "The Democratic Press," by Phelim Scapey O'Gallows. His "friend and humble servant," the Doer of the "Sleepy Centinel," supporting Scapey's "seat of honour" on the most prominent feature of his face. Honest MAT WARD shoving up the "Pig Doctor," with his head between his crotch, and Big Ben, couching, to support the "Centinel's" understandings. An alderman, with a *badger* between his legs, aiding the glorious cause, and instead of FEES, receiving the "overflowings" of the Democratic Press. A quondam "justass" of the peace, of the county, and long since a sighing applicant for an Alderman's commission in the city, is seen pushing up the "Urinal" with a pole—he is the Findlay "hell-wether" of South Mulberry ward. The honest "tax-gatherer," and some insinuate, "tax-keeper," has taken the *Liberty* to make his appearance on the platform. Mchew Ditto, of Olive Branch memory, needs no explanation—nor is it necessary to say more about the *Post Office Bitch*, howling beneath the platform. The residue are symbolical figures.



OGRABME. or. The American Snapping-turtle.

NO. 63

CHAPTER IV

HELMBOLD'S ADVERTISEMENT OF BRAZEN PROJECTILES. THE FIELD OF HONOR. "YOUR SCHICKEN INSULT MY CABBAGE!" PARSON WEEMS AND HIS ILLUSTRATORS. THE EMBARGO. ALEXANDER ANDERSON'S OGRABME. J. W. JARVIS'S DEATH OF THE EMBARGO, THE FIRST NEWSPAPER CARTOON. THE SOAPED POLE, AND CHURCH AND STATE.

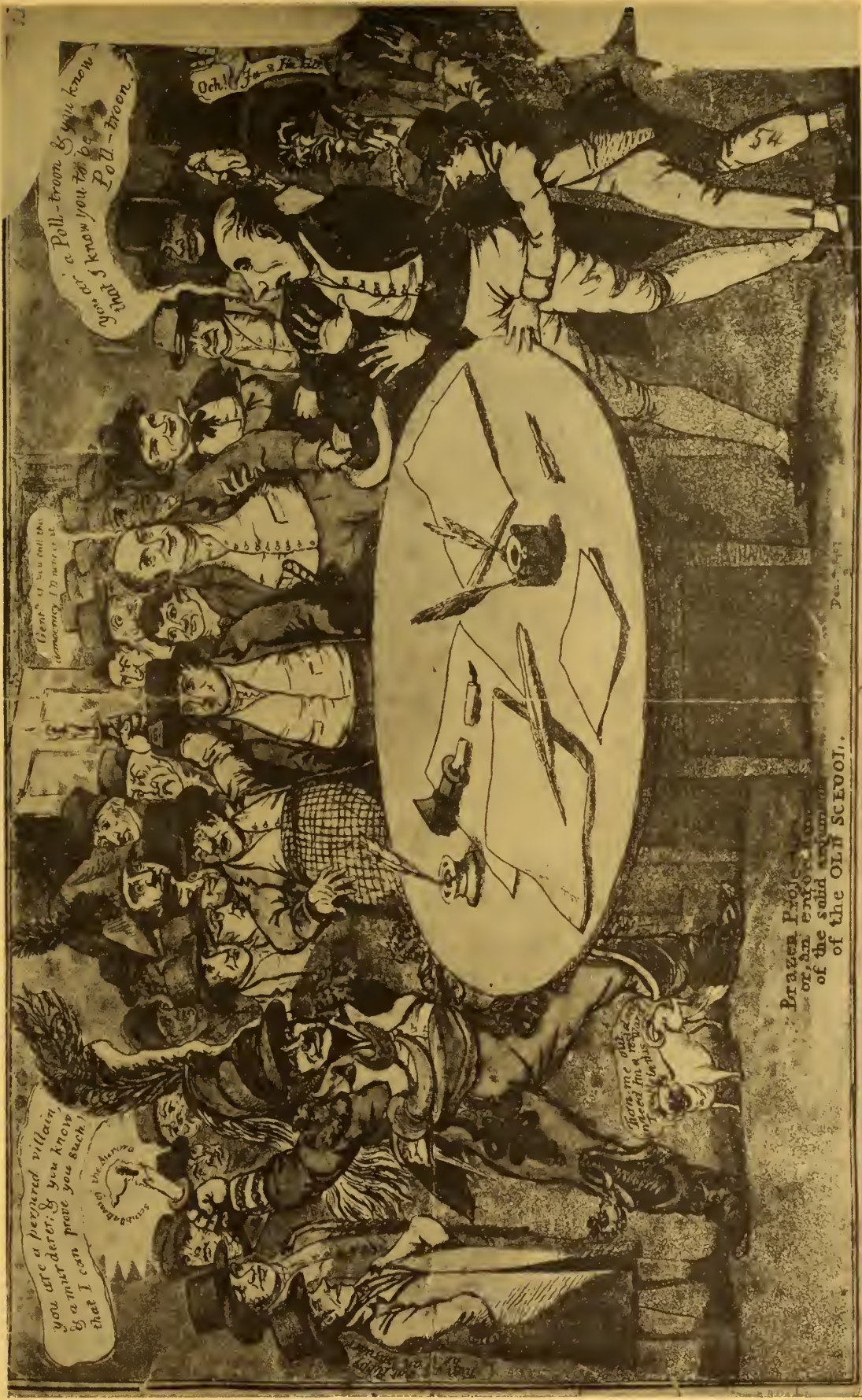
WHILE looking through the folio pages of *The Tickler*, a satirical weekly published in Philadelphia by George Helmbold, (having previously found a reference to him as an engraver) I chanced upon an advertisement of a cartoon which I had seen but concerning which I was puzzled as to origin and meaning. The issue of *The Tickler* for September 12, 1810, contains the following announcement:

"JUST PUBLISHED
by Toby Scratch'em
An Elegant Expressive Caricature
Commemorative of the late Candlestick
Combat between
BILLY O'DUNN and JACKY JAILBIRD
entitled
BRAZEN PROJECTILES
or an
ENFORCEMENT OF THE SOLID ARGUMENTS OF THE
OLD SCHOOL."

An editorial note is added to the effect that fearing lest (William) Duane and (John) Binns "might not see our very pretty and very curious engraving commemorative of that dreadful fight," copies were sent to each of the "doughty champions", with letters studiedly and sardonically polite. Both Duane and Binns were prominent Anti-Federalist editors, and one may easily imagine the joy with which any dissension between them would be welcomed by their political opponents. The drawing itself is so ably done and the characterization of the many figures so highly individual that it is decidedly mystifying that there is no other work discoverable by technical evidence to have been by the same hand, and it is equally regrettable that this plate is unsigned. The fact that Helmbold, the publisher of *The Tickler*, was also an engraver is not sufficient evidence that this aquatint plate (No. 58) was designed or engraved by him.

That all is not blood that causes discomfiture on the duelling ground was rather cruelly illustrated in an engraving with the title: *A genuine View of the parties in an affair of Honor, after the fifth shot, at Hobuken, 31st July, 1802* (No. 59). It shows the two principals and their seconds. One of the duellists has suffered loosening of his bowels, and his man is trying to remedy the outward effects with his own wig. He is saying: "Damn this liquid honor, my wig is full of it!" We in our day are generally supposed to regard any comment on such an accident as coarse or cruel, but there are many today and there were many more then in whom it would cause uncontrollable laughter.

Some years later the irrepressible Parson Weems, who is remembered as the author of the Cherry Tree fable, wrote some tracts thundering out *God's Revenge against Drunkards*, *God's Revenge against Adultery*, and *God's Revenge against Duelling*, all intemperately written and fearfully illustrated with murder scenes. In a letter to his publisher Weems wrote: "I sent you part of a pamphlet which I shall alter and call *The Bad Wife's Looking Glass, or God's Revenge against Cruelty to the Lords of Creation*. I begg'd you to put it *instantly* into the hands of some Artist good at *design*, who wd give us at once the likeness of a very beautiful woman distorted with Dia-



Oh! You know
a Poll-troon & you know
you know you know
Poll-troon.

What if you tell the
democracy, I'll make it

you are a perjured villain,
by a murder; & you know
that I can prove you such!

the dancing
of the dancing

There, me all at
once, the nation
is in a state of
panic.

Brazen Proposal
or, an exposure
of the solid arguments
of the OLD SCHOOL.

Dec. 1847

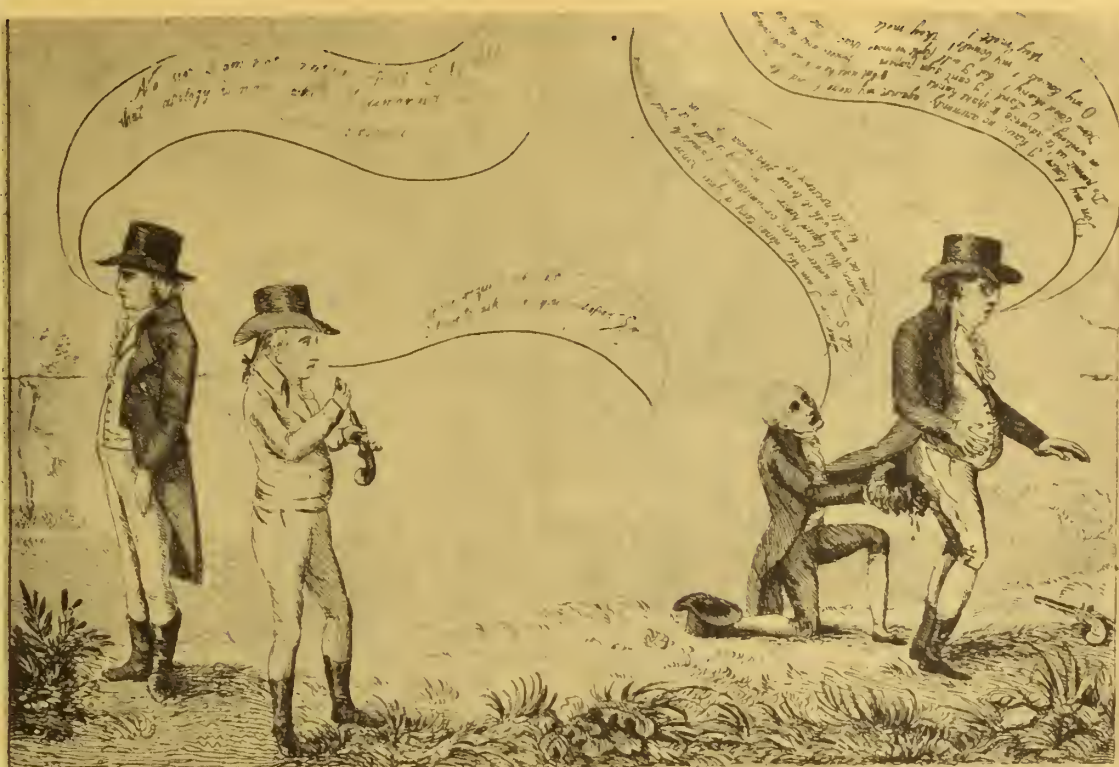
bolical passion in the act of murdering, with uplifted axe, her husband in sleep. . . .”

But the unintentional humor of a brief dialogue in the tract against duelling must have appealed to the anonymous illustrator, for his design (No. 60) is an excellent graphic rendering of the humor of the situation. Two officers, one French and the other American, who had been captured and interned by the British, were quartered in adjacent cabins, and each had a small yard. The American had a chicken in his, and the Frenchman grew a cabbage. That which might have been expected happened, and Weems reports the Frenchman as saying: “Your schicken have insult my cabbage, sair! My cabbage no fight. I fight for heem. My honneur, sair!” This is priceless, and I should not have read further,—for the inexorable Weems doomed the chivalrous officer to death at the mouth of a pistol.

When the unwarranted seizure of American merchantmen by Denmark in 1809 was settled diplomatically an anonymous cartoonist depicted the situation (No. 61) by an enormous scaly dragon with a chain around its snout being admonished by Columbia, while the American Eagle stands nearby, clutching a bundle of spears in its claws. The dragon is indeed a fearful and wonderful monster, and the idea that anything like it in bulk and unmanageableness could be made to toe a “line of decorum” is perhaps more humorous than was intended. A cartoon with the caption *Presidential Bull-baiting—Feb. 4th, 1805* touched on the belligerency toward Spain of certain members of Congress on that date. Spain is represented as a bull worried by yelping and snapping dogs which have on their collars the first or nicknames of well known Congressmen. Jefferson himself stands at the right, encouraging his dogs.

Three years later the Embargo Act not only put a stop to shipping but also ended the overland trade with Canada. The latter phase was the subject of a cartoon in which a snake, representing the land freight, found its progress held up by two huge trees labelled “Embargo” and “Non-Intervention”. To the right the Gallic Cock crows exultingly.

With the work of Alexander Anderson (1775-1870) American wood-



NO. 59



NO. 60

engraving came into great popularity. He was the first to use box-wood, and he adapted Bewick's famous "white line" technique with excellent effect. While still studying medicine he did much work for publishers, and after



NO. 61

receiving his *M.D.* at the early age of twenty he was undecided as to his choice of a career. He was not very prominent as an original designer, but he did many thousands of cuts for all kinds of publications, and the wide distribution of these led to a great improvement in the quality of wood-engraving in this country. He made some excellent engravings for Irving's *Salmagundi*, 3rd edition, printed in New York in 1820. The *Waltz Dance* (No. 62) illustrating an ironical indictment of the evils of that innocent amusement, is here reproduced as an instance of his great technical ability, but it is doubtful that the design was his own.

In my copy of his *Life and Works* by Frederick M. Burr there is inlaid one of his original wood-engraving illustrations for an edition of *Tristram Shandy*



WALTZ DANCE.

published in New York in 1813. It shows My Uncle Toby and My Father seated, and Obadiah ushering in Dr. Slop, the man-midwife, who has had a bad spill in the mud. The scene offers rich opportunities for humorous inter-



NO. 64

pretation, but Anderson contented himself with a literal presentation that is not even mildly amusing. One of his few original cartoons (No. 63) was on the effects of the Embargo Act. Hearing it referred to as "a terrapin policy" he conceived of it as a huge snapping-turtle seizing a smuggler by the seat of his breeches, the fellow crying: "Oh! this cursed Ograbme!"—an anagram for "embargo."

To John Wesley Jarvis (1780–1840), a well known portrait painter, goes the honor of having designed the first cartoon for newspaper reproduction in America. He was a reckless, extravagant, bustling, guzzling fellow, but an



NO. 66



NO. 67

artist of considerable ability. When the Embargo Act was repealed early in 1814 *The Federal Republican* of Washington printed some verses on *The Death of the Embargo*. These verses (supposed to be by Wm. Cullen Bryant, then only thirteen years old) were reprinted in the *New York Evening Post* with Jarvis's design, which was engraved on wood by Anderson (No. 64). It shows a terrapin floating upon its back, clutching the body of a man who, knife in hand, has just severed its head,—but the mouth of the terrapin is still holding on to the man's ear. The verses make it very clear that the man is James Madison, then President, who had just signed the repeal measure, and who nevertheless was consigned to oblivion with the Embargo Act itself by the Federal satirist:

“Down to the grave t' atone for sin
Jemmy must go with Terrapin,
Bear *him* but off, and we shall see
Commerce restor'd, and Sailors Free!”

The Soaped Pole (No. 65), a cartoon of the Pennsylvania gubernatorial election of 1817, was a wood-engraving published by “Democritus Junior” (George Helmbold, late editor and publisher of *The Tickler*). In conception it is unconventional if not crude, but the anti-Democratic spirit is lively enough, and the drawing and engraving are precise and efficient. As campaign propaganda it was doubtless effective for its day, and the wordy “delineation” at the bottom was probably a good deal more illuminating then than it is now. The cartoon is however well worth including, as it was one of the last to be engraved on wood for separate distribution.

Another cartoon (No. 66) on this contest was one which must have lashed Hiester as severely as he in the print is represented as lashing some newly landed slaves. On a monument in the background is inscribed his record of reactionaryism, corruption, and slave dealing. There is no humor in this, but doubtless his political opponents guffawed loudly as, looking at it, they had mental pictures of Hiester writhing impotently under the savage attack.

We now come to another kind of controversy in *Church and State* (No. 67).

This is one of the first anti-religious cartoons in United States history. It is signed "B. Picart", and was engraved and published by H. D. Robinson within a few years of the founding of the American Bible Society in 1816, when an effort was made by a group of religious organizations to halt the transportation of mail on Sundays. This effort was regarded with suspicion by many Americans who interpreted it as the beginning of a campaign to force Congress to recognize first one and later more of the dogmas of Christianity. While the drawing is not particularly good the artist displays a lively and savage imagination, and since nothing came of the attempt to interrupt the mails we may conclude that the cartoon served its purpose. The print here reproduced was, like many others of the period, hand colored.



I say you Belouu there
This is the "Crisis!"

It is indeed a most Unfortunate
"Crisis!" feel once it cannot be done
I must be so busy as I can... I wish
I had let this letter writing alone
I have got no thanks from any party.

BETWEEN Two Stools my B... Comes to the ground



NO. 69

CHAPTER V

WILLIAM CHARLES, HIS IMPORTANCE ADMITTED, AND CLAIMS MADE FOR HIM DISPUTED. HIS ENGLISH PLATES. CAUSE OF HIS EMIGRATION. THE COURT OF DOVER AND FAMILY ELECTIONEERING HIS FIRST AMERICAN PLATES. THE TOY-BOOKS. CARICATURES OF TOM PAINE AND STEPHEN GIRARD. THE CARTOONS OF THE WAR OF 1812. HIS INDEBTEDNESS TO GILRAY AND ROWLANDSON OUTWEIGHED BY HIS OWN ROBUST HUMOR. BECOMES PRO-BONAPARTIST. DEMOCRACY AGAINST THE UNNATURAL UNION, 1817, PROBABLY HIS LAST CARTOON.

IN a previous chapter I have been at some pains to establish that plates by Akin, Tisdale, "Peter Pencil", and Doolittle were the precursors of the American cartoon. It is more generally conceded that the cartoons of the War of 1812 by William Charles led the way; and while I readily admit that his work is of greater importance, that there is more of it, and that it had a wider circulation, yet it is, I think, only just that all due credit for their pioneer efforts be given to these more obscure native American graphic humorists. Charles was a Scotsman born, had an English training, and had published numerous cartoons in London and Edinburgh before coming to America. There is no suggestion that the native American work influenced Charles; neither is there any evidence that his plates begat a following. But it is undeniable that they did arouse more public interest than any produced in America before.

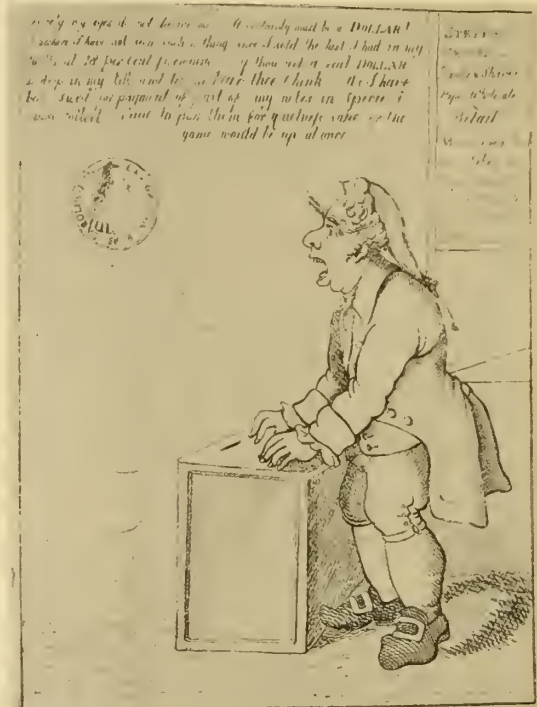
The indefatigable Lossing, gathering notes for his *Field Book of the War*

of 1812, questioned Alexander Anderson, the wood-engraver, about Charles; and it is from Anderson who knew him we learn that Charles said he had left the British Isles owing to having got into difficulties with the ecclesiastical authorities over an engraving reflecting on clerical morale. This plate was very possibly the one entitled: *A Fallen Pillar of the Kirk* (No. 68) which shows a clergyman seated in a chair, with a young woman, breasts exposed, on



A FALLEN PILLAR of the KIRK.

NO. 68



THE GHOST of a DOLLAR or the BANKER'S SCHWUZE

NO. 74

his knee, and another woman bringing refreshments to a nearby table. The cleric is saying: "Oh Lord, what good things dost thou provide for us men!" This plate is dated 1805. In the collection of Mr. William B. Osgood Field are a number of engraved cartoons by Charles bearing dates of 1803 and 1804, some from 49 Theobald's Road, London, and some from "Charles's Emporium of Art and Fancy Produce, Edinburgh." These are mostly anti-Bonapartist in character, and show strong influence of Gilray and Rowlandson, who were prominent English cartoonists of the time.

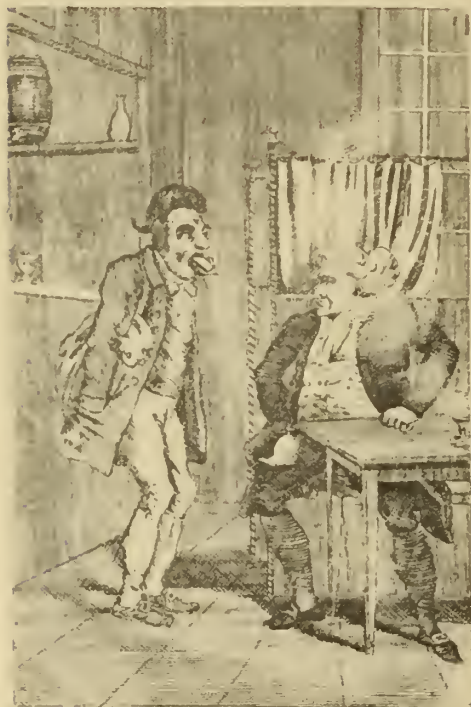
Before leaving England Charles engraved the large plate *Apologies for Tippling* after Woodward. This contains thirteen separate figures, seven female and six male, of toppers in various attitudes, each of whom is drinking or pouring out liquor and saying something in praise of it or in extenuation for the indulgence. Another plate after Woodward was *A Seaman's Wife's Reckoning*, presenting a woman with an infant in her arms, trying to persuade a sailor that the child was his. Rowlandson's *Connoisseurs*, and *The Sculptor, Nolekins* were also engraved by Charles, in 1804. Some years later, in Philadelphia, he made plates after designs from the same artist's illustrations for *Dr. Syntax* for an American edition of that book. He also engraved plates for American editions of the works of Fielding and Smollett.

Charles probably came to New York not earlier than 1806, and not in 1801 as is stated in Mr. Harry B. Weiss's otherwise reliable pamphlet. In 1807 he was in business at "Charles's Repository of Arts", and it was in that year he published his first prints in America. It is not unlikely that he had brought some engraved plates with him, for instance the one of *Le Bon Genre* (sometimes labeled *Modern Dandies*) showing a couple of "Incroyables" in fantastic dress and somewhat intoxicated promenade. *Family Electioneering* bearing the same date, 1807, New York, is probably his first plate designed and engraved here. This shows an aspirant to political honors (having a halo above his head), in conference with some of his supporters.

William Charles was an able engraver and soon found plenty of work. He made many plates for Matthew Carey, the Philadelphia publisher, and sold him dozens of toy-books with whimsical engravings. These toy-books were mostly English fairy tales with from six to sixteen colored engravings by Charles and they sold at retail at from twelve to twenty-five cents. Charles published many of these, and some moral tales and poems; and in some both text and illustration were engraved on the same plate. He later removed to Philadelphia, and had an establishment there from 1815 until his death at the age of forty-four in 1820.

One of Charles's earliest American commissions was for a folding plate

10½ by 6 inches for a little book called *The American Magazine of Wit*, printed in New York in 1808. The plate, *The Court of Dover in Full Session* (No. 69), shows five members (one in wig and gown) seated about a long table, with tankards, bottles, churchwardens, and other accessories of conviviality. There was a club called "The Court of Dover", and it may well be that the leading members were able to recognize each other if not themselves in this



NO. 70



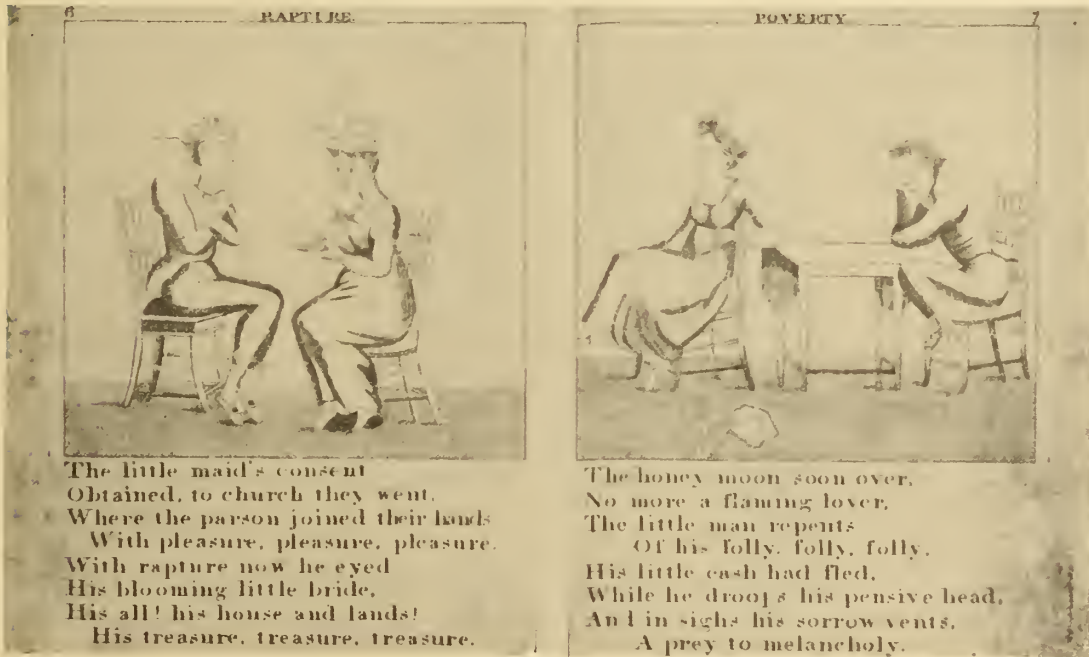
The GOAT was a going to shave
off his beard,
But soon he was done when TOM'S
music he heard,
He ran out of doors in a kind
of a passion,
And danced this fine dance
Which is now all the fashion.

NO. 71

engraving. There are two or three smaller plates in the book, also by Charles, but they are feeble in contrast. One (No. 70), illustrating a jingle about a rustic newly employed as waiter, shows the fellow, who was ordered to bring a mouthful of bread, actually bringing it in his mouth. The little volume is very rare, and the folding plate is almost unknown.

For the toy-book, *Tom, the Piper's Son*, engraved throughout, he made some spirited illustrations. The Goat who intended to shave, but was tempted

to dance instead, is very amusing and is one of Charles's happiest little plates (No. 71). Another pamphlet, engraved throughout is *The Memoirs of the Little Man and Little Maid*, a verse satire on precipitate marriage. How the copy I saw got its imprint: "Salem, Mass. 1814" is something of a mystery, unless Charles sold wholesale, and local booksellers or stationers added their



NO. 72

own names and addresses later. The illustrations (No. 72) on pages 6 and 7, contrasting the effects of "Rapture" and "Poverty" on the recently married couple are sufficiently humorous, even today, this being one of the timeless human situations, and the drawings themselves have a charm of their own.

It is somewhat surprising that so few caricatures of Paine are to be found. Daniel Moncure Conway in his *Life of Thomas Paine* mentions a caricature of Paine by J. W. Jarvis (the portrait painter who designed the *Death of the Embargo*). The drawing sardonically illustrated one of the numerous fruitless visits paid to Paine by clergymen in their strenuous efforts to get him to recant and repudiate his *Age of Reason* before he died. Conway says there were many poster and broadside caricatures against Paine but his own scrap book

of items on Paine (now in the Library of Congress) contains only one caricature. This is a very delightful little engraving. It shows Paine as a dwarf, holding his *Rights of Man* aloft, preaching to a group of monkeys in a forest. The work is of a high quality, and is signed: "W. Grainger, Sculp."; and is of English origin. Gilray did one of him as a tailor, measuring the English crown for a new republican suit.

Charles's effort (No. 73) shows Paine falling between two stools labeled "Secretary of State" and "Governor of State", lamenting that he had not let letter writing alone. The meaning is somewhat obscure. Paine was Secretary of State, and did lose that position because he published diplomatic correspondence; but all that was in the 1780's. In '87 he had gone to England, and thence to France in '92; had returned to America in 1802, and died here in 1809. The caricature probably refers to some abortive attempt by Paine to secure preferment between the last two dates.

In *The Ghost of a Dollar, or the Banker's Surprise* (No. 74) Charles pays satirical respects to the famous Philadelphia merchant and banker Stephen Girard. He is portrayed as being amazed at the appearance of a Spanish Dollar, and conjuring it to drop into his till that he may hear it chink. The dollar is dated 1806, but the plate was probably engraved a few years later.

His American cartoons cover the decade 1807-1817, and there are about two dozen of them, most of which deal with the War of 1812. That there would have been more had he received encouragement is evident from an announcement by himself and S. Kennedy to the effect that they proposed to publish a monthly folio containing four cartoons at \$1.50 to subscribers and \$2 for single issues. This proposal failed to elicit sufficient support, and the plan was abandoned. But there can be no doubt that Charles's war cartoons were popular, and sold reasonably well as separate prints at about fifty cents apiece. Many were crudely though gaily colored, and the general public, aroused to a high pitch over the War, crowded to see them wherever they were displayed,—which was most frequently in booksellers' and barbers' shops.

As these plates are nearly all mentioned in Stauffer, and Fielding, and



JOHNNY DOLL in a Trot

Johnny Doll is a very good fellow, and he is very fond of his horse.

He is a very good fellow, and he is very fond of his horse.

Dreppard it would serve no purpose to repeat their check lists here. I have attempted to distinguish between the plates made in this country and those made abroad, and I might call attention to the common error of attributing



NO. 76

to Charles the *Salutary Cordial* by Doolittle. S. Kennedy, Charles's partner, designed the *Columbia Teaching John Bull a Lesson*; while two other cartoons, *Johnny Bull in a Fret* (No. 75) and *John Bull stung to agony by Insects* (No. 76) (the letter signed S. D. F.) exhibit so much more sensitiveness both in drawing and in engraving as to raise doubts whether Kennedy or Charles had any hand in their making. Some of Charles's cartoons appeared bearing two distinct titles, and this has misled commentators into listing such plates twice. *The Cat Let Out of the Bag* (No. 77), 1808, is one of these. It shows a small ragged man coming from the "Tory Cave" accompanied by apes, all with newspapers, toward a table at which three American sailors are seated.

Oh! poor sailors! poor blue jackets!
don't go to war with the mother country!
don't go to war with good old England!
you will get hard knocks on the back!
you will spend your years in English
prisons and prison ships! don't submit
to the embargo! you will beg in the
streets or rot in the alms house!
oh! poor sailors! oh! poor
blue jackets!

Here's a flock of mother
Gary's chickens -
Woud't think you my hearties
'a l this Scud' -

"Why tis all my eye green swine
 my limbs but this fellow is an
 English dishcloth — so lets have
 no more of your blamey
 An American tar knows his
 duty — and if he gets into
 prison d'ye see he'll get out
 ag'n and as for a hard knock
 let 'em try an' they will,
 whose heads a-dart.

"Then's right my honest soul" - We'll stick
"to our quarters, boys, like true hearted
sailors, and may the lubber be blushed
home to the graveyard, and scaped with
a sharks tooth, who would mutiny 'gainst
commander and desert ship!" - "A
hard gale and a tough passage brings
him to short allowance
so three cheers boys - Huzza!" -
for Yankee do's."



THE CAT *LET OUT OF THE BAG*

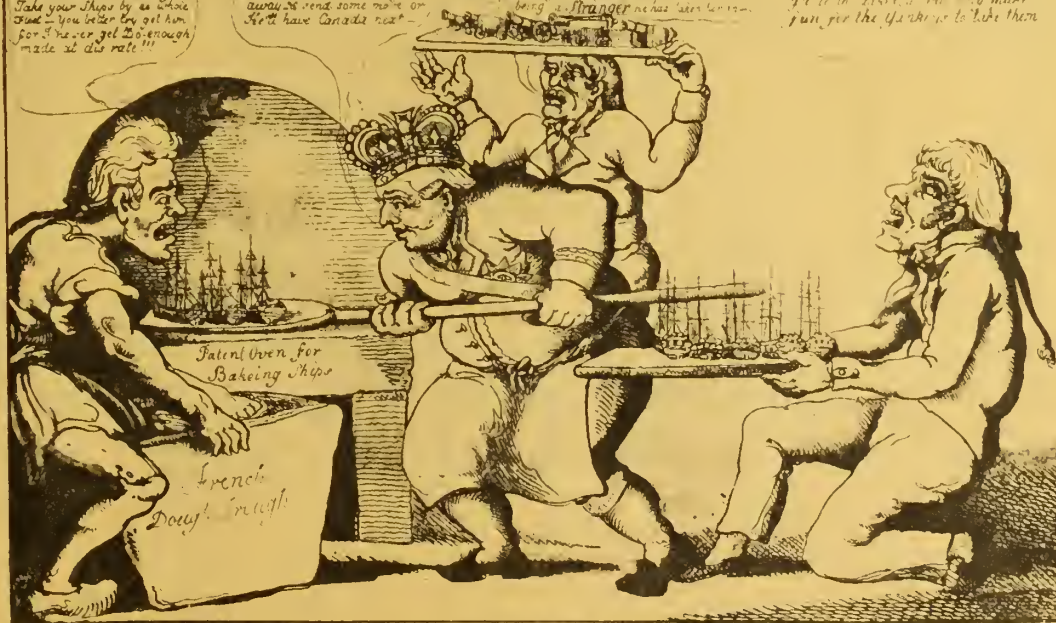
NO. 77

A Begar Mounseer Bu-
me no like de new Alliance-
Dere be one Yaqub Mar-
da call Niac Do-enough
Take your Ships by as whoie
Dere - you better be goe him
for "He-er gel Do-enough
made it dis rule"

by what is in a
 Brother Jonathan take
 another whole f.u. the
 Layer - Must not away work
 away as send some more on
 He'll have Conrade next -

He is now more & more
Liable to be taken in
by the "stranger" who
pretends to be a "sister" for the
being a "stranger" he has been for 12

Will you give each Bull you
find a letter to give your friends and
Guards at home. You can send all yours
yet to the District and they make
fun for the Guardsmen to take them



JOHN BULL making a new **BARON** of **SHIPS** to send to the *Isle of KEEPS*

This plate, in another state, bears the title *The Tory Editor and His Apes Giving Their Pitiful Advice to American Sailors*.

Charles designed most of the cartoons in the series dealing with the War of 1812, but he was not at all squeamish in his borrowings. He lifted ideas and technical devices from his two great English contemporaries Gilray and Rowlandson in so bold a manner that his pilferings might easily be interpreted as tributes, or as the French say, *homages*. His *John Bull making a new Batch of Ships to send to the Lakes* (No. 78) is a frank use of Gilray's idea in *Tiddy-Doll, the Great French Gingerbread-Baker, Drawing Out a New Batch of Kings*; and his women in the plate *Soldiers on the March to Buffalo* (No. 79) are such types as Rowlandson drew with a felicity unmistakably his own.

But Charles was no mere imitator; while ever ready to "take his own wherever he found it", he himself possessed a hearty and robust sense of humor, a vigorous command of line, and a sure hand as an engraver. In the cartoon *Queen Charlotte and Johnny Bull Got Their dose of Perry* (No. 80) he is at his boldest and his best. Upon the defeat of some English warships (one of which was named "Charlotte") on the Great Lakes by Perry, Charles put forth this plate in which John Bull (crowned) is seated in agony on a commode, and Queen Charlotte is holding a bottle of perry which is bubbling over with sprays labeled with the names of the United States ships. The whole conception is, as it were, a great horse laugh at England's discomfiture, and it is one of the most successful cartoons in idea and execution.

John Bull and the Alexandrians (No. 81) shows a great bull-headed and hoofed individual dictating terms of surrender to some Alexandrian citizens on the left, and to the right his troopers are bearing off looted liquor and tobacco. *John Bull and the Baltimoreans* (No. 82) shows British troops in disorderly retreat, being chased by United States soldiers. The bull-headed figure is this time being prodded into greater activity by the bayonet of one of his pursuers. The forces of the defeated troops are drawn in the spirit of the broadest caricature. In *The Hartford Convention, or Leap No Léap* (No. 83) Charles satirizes the supposed desire of certain New England men to secede

'I must' have all your Flour— All your Tobacco—
All your Provisions All your Ships— All your Merchandise—
very thing except your Porter and Perry keep them
out of my sight I've had enough of them already

Huzza boys!!!
More Rum more Tobacco!

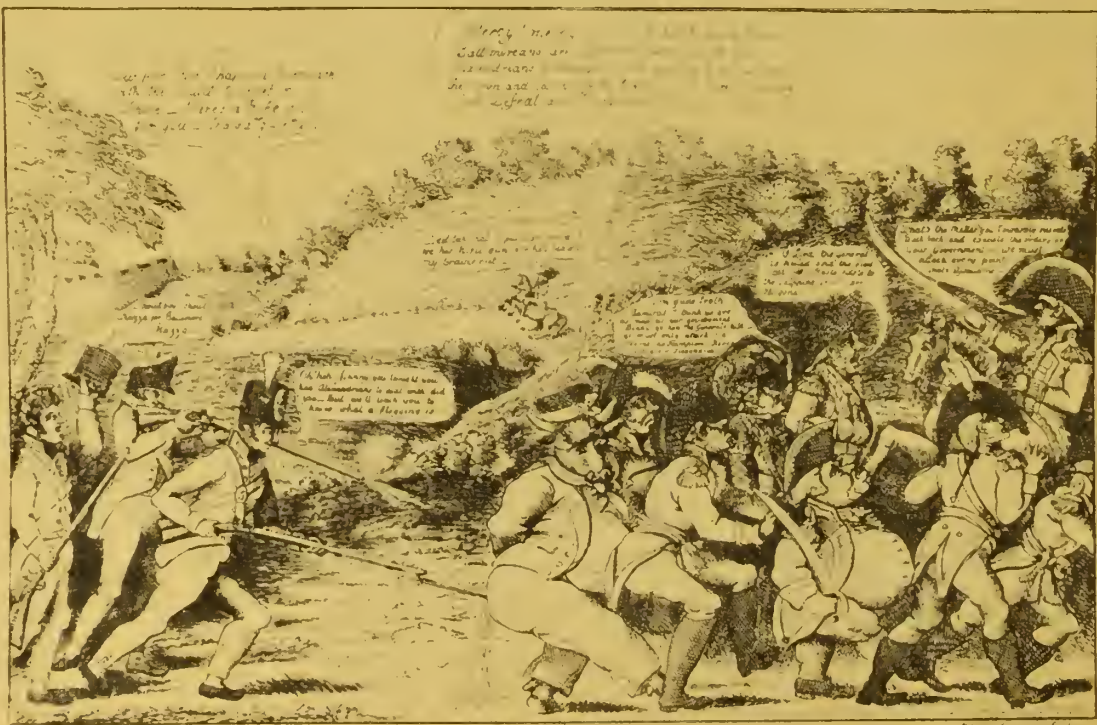
Push on Jack, the Yankees
are not all so cowardly
as these fellows here let's
make the best of our time

Pray Mr Bull don't be too hard
with us You know we were always
friendly even in the time of our Embargo!



JOHN BULL and the ALEXANDRIANS

NO. 81



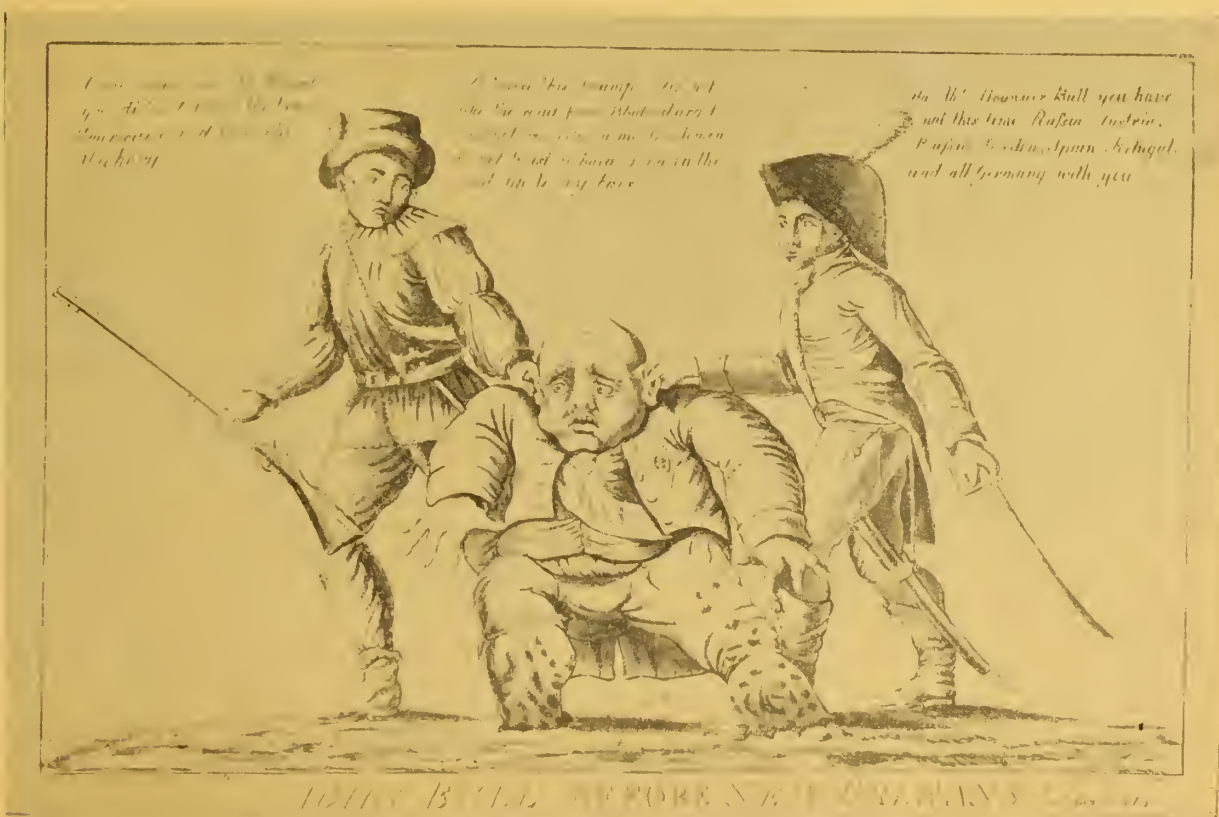
JOHN BULL and the ALEXANDRIANS

NO. 82



The Hartford Convention or LEAP NO LEAP

NO. 83



NO. 85



W. Charles del et sculp
THE CONGRESS at VIENNA in great CONSTERNATION

and throw in their lot with England rather than go to war with her again. The cartoon is a very effective exaggeration; George III from his Island is shown inviting and tempting with bribes and titles the three men (Massachusetts, Connecticut, and Rhode Island) on a rock. Affixed to the rock is a tablet inscribed with the names of American patriots and heroes. The man beneath the ledge, who prays for the success of the leap and hopes to change his "vulgar name to that of My Lord of Essex" is a palpable hit against the Tory royalist type still active and articulate within the Republic.

Josiah Quincy's arrogant and domineering tactics in Congress called forth Charles's caricature of him as *Josiah the First* (No. 84) in 1813. He is shown wearing a crown and holding a sceptre, standing on a rock, with sea and fish in the background. The printed matter at the left states: "I, Josiah the First, do by my Royal Proclamation announce myself King of New England, Nova Scotia, and Passamaquoddy—Grand Master of the Noble Order of the Two Codfishes."

In *John Bull before New Orleans* (No. 85) we see an unwieldy bulk of a man, minus his wig, being hauled out of a bog by the ears. An American backwoodsman and a French ally are dragging him along. It is a very powerful drawing; and, as it deals with the last incident of the struggle, was probably the last of the series.

At a safe distance across the Atlantic, and with an entirely different "foreign policy", Charles took satisfaction in the escape of Napoleon from Elba. In his *The Congress at Vienna in Great Consternation* (No. 86) he presents us with a scene in which crowned heads and high ministers are dividing up the map of Europe. Napoleon enters from the left, saying: "Tell them I come to settle that part which relates to France." Above, a winged herald blows from a trumpet: "The Hero comes". Another fling at the Allies was *Louis XVIII Climbing the Mât de Cocagne* (No. 87), showing Louis (weighted with Holy Water, crucifixes, and "the claims of the Emigrants") climbing and being pushed up a soaped pole at the top of which is the Crown of France. The many subordinate figures are very humorously drawn, and in the distance Napoleon

stands, with arms folded, saying: "I climbed up twice without any help."

Possibly the last cartoon by Charles is one called: *Democracy against the Unnatural Union* (No. 88), 1817, dealing with Pennsylvania State politics. Although this is signed only "Designed and Executed by one who has neither place nor pension", it is obviously Charles's work. At the top center is a chair, towards which the rival candidates aspire. Joseph Heister, on the left, is standing on a shaky platform made up of newspapers, Federalism and Old Schoolism, supported by three editors; and Findlay, the other candidate, is portrayed as being wafted up to the chair by shouts of popular approval. The eagle with the olive branch is the same bird that appears in the Louis XVIII cartoon, except that in the latter his head is turned the other way, and wears a crown.

After this date, and for the three remaining years of his life, Charles seems to have devoted himself to his little toy-book publications and to occasional engraving work for Matthew Carey and other publishers. It is to be hoped that old diaries and other papers may yet be found which will supply some personal recollections of this almost unknown man.



NO. 84



THE MARCH OF DEATH.

*This March of Death is respectfully dedicated to the Temperance Societies throughout the United States
by their C. P. S. M. D. Publishers*



NO. 90

CHAPTER VI

TEMPORARY DECLINE OF CARTOONING, AND RISE OF HUMOROUS ILLUSTRATION AND SOCIAL CARICATURE. THE MARCH OF DEATH. TYLER'S HANDBILL. TAMMANY VS. CLINTON. PHILADELPHIA'S LAUGH AT NEW YORK. AN ANTI-MASONIC PLATE. NEW TYPE OF COMIC ILLUSTRATION. D. C. JOHNSTON, HIS SOCIAL CARICATURES, HIS CARTOONS, AND HIS ANNUAL SCRAPS. E. W. CLAY — HIS LIFE IN PHILADELPHIA AND SKETCHES OF CHARACTER. RATS LEAVING A FALLING HOUSE. THE FIRST LITHOGRAPH CARTOON, A NEW MAP OF THE UNITED STATES.

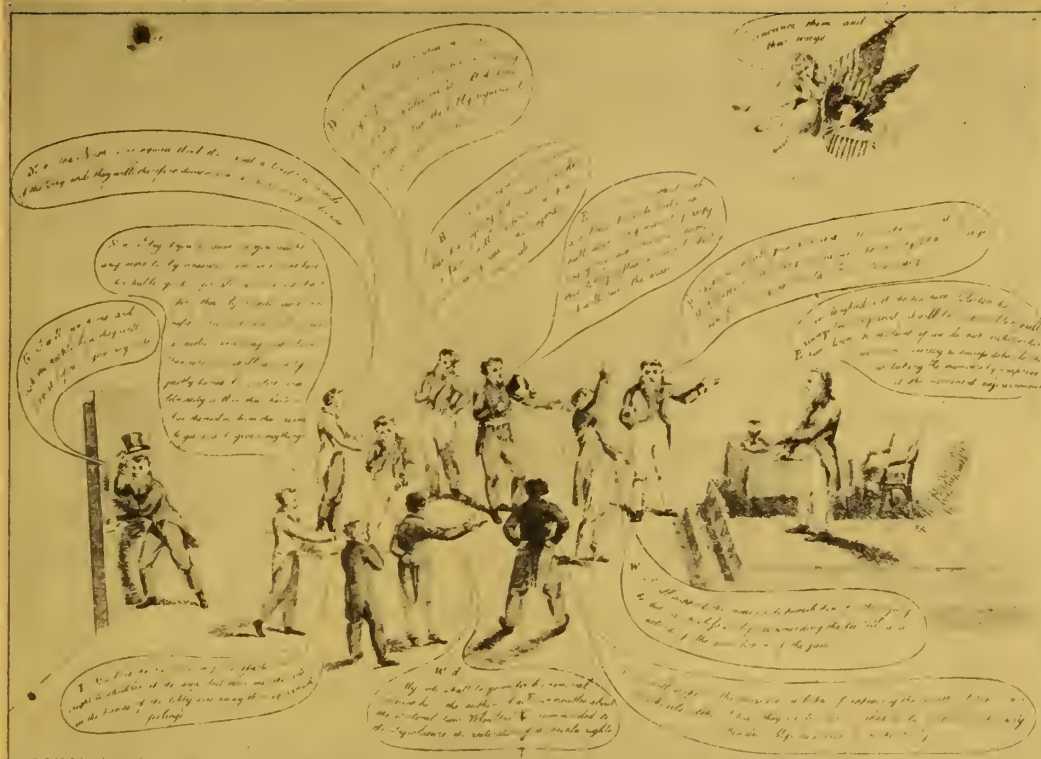
FROM 1817 to 1830 there appears to have been very little political cartooning in America. William Charles died in 1820; Doolittle and Tisdale were old men; Akin had seemingly retired; and the new group of graphic artists was not yet mature. Moreover, the decade was a dull one, with no stirring events. But these years saw the beginning of what was to be an unbroken production of humorous illustration and social caricature. For variety, spontaneity, and individuality, the graphic humor of this decade, although comparatively small in quantity, was equal to any appearing in the following fifty years. I have chosen a few widely varied examples which, I think, sufficiently indicate the awakening of the more lively interest taken by Americans of that generation in seeing themselves as others saw them.

Individual and public protests against excessive drinking were always common enough in the United States; but it was not until the close of the first quarter of the 19th century that any collective action was mooted. Temperance societies began to arise and to affiliate, and immediately a satiric draughtsman put out *The March of Death* (No. 89), which was "respectfully dedi-

cated to the Temperance Societies thro'out the United States by their Obd^t Serv^t the Publisher." This is an admirably conceived grotesque: a skeleton with a still-apparatus (coils and tubes complete) for a helmet, is accoutered with a bag of "Mint for Julips", a drum of "Morning Drams for bad Weather", a box of "Sugar for Toddy", a bottle of "Bitters", a funnel for a trumpet, and gauges and corkscrews for side arms. In the distance is seen another skeleton drilling a squad of his fellows, while to the left is a tavern with signs to the effect that Rum and Whiskey will be: "Given Gratis to all who purchase Lottery Tickets of Weymss Hole in the Wall, Chestnut Street."

In those days, before the Federal Government had become so paternal as it now is, lotteries were not prohibited by law, and a copy of a hand-bill or throw-away printed in 1828 announced that the "Grand Consolidated Lottery will be drawn at the City Hall, Washington City. Tomorrow, February 6th." Tickets, wholes, halves, and quarters, could be bought "in a variety of numbers" at Tyler's Temple of Fortune. The hand-bill is of interest to us because of the design at the top (No. 90). This is executed in carnival spirit, and shows an obese personage reading a list of winners, surrounded by a capering crew, some playing on drum, fife, and violin, and others eagerly craning to get a glimpse of the list. The little design is signed: "W. I. Stone, Wash!"

The underhand tactics of Tammany Hall received caustic attention in a curious engraving (No. 91) published sometime in 1824. It shows a dozen men in secret conference plotting the removal of ex-Governor Clinton from an unsalaried office as a Canal Commissioner, he having previously refused to accept another nomination. The plotters decided to spring a removal motion at the moment of adjournment. They succeeded in their plan, but underestimated its effects, as public indignation over this act of petty spite brought Clinton into power once more. The cartoon is well drawn and cleverly engraved, but there is no distortion, nor any attempt at humorous effect. Weitenkampf, writing of the lithograph cartoons which came shortly after, acutely observes that this absence of exaggeration in the actual drawing is largely due to a reliance upon the underlying humor of the idea.



A Caucus held at a Wherry on Sunday evening April 11th 1842 by the N. Y. city members

NO. 91



NO. 92

The citizens of Philadelphia seem to have had a hearty laugh at the expense of New York officials at about this time. We have a graphic record of the incident in a print entitled: *A Case of Infectious Fever 'from 81 South Street, 4 Doors from Callowhill Street, Philadelphia' before the New York Board of Health* (No. 92). A man on a cot is vomiting into a bucket, and groaning: "Drunk, drunk, O Lord"; while a dozen physicians and members of the Health Board are fearfully debating what to do for and with him. The characterizations are extremely well done, and the drawing displays great ability and individuality. It is to be regretted that the person who later colored the print I saw had been so heavy-handed.

The violent and unexplained death of William Morgan, an anti-Masonic agitator, in 1826, was charged to the Masons by his adherents; and the affair caused high tension in many sections of the country. It must have been some little time later that the print entitled: *Illustrations of Masonry* (No. 93) was published. Purporting to illustrate the different signs used by masons among themselves, the twelve figures in various gestures ridicule the supposed hocus-pocus within the secret order. The anonymous draughtsman had a keen eye for his satiric purpose, and the unconscious grimaces on the faces of the twelve (as they exhibit their knowledge of the "signs") are set down with a rare combination of skill and subtlety.

Although it was not so virulently personal as in the 18th century, political satire continued to find its writers and its devotees, and in *Fragments of the History of Bawlfredonia*, by "Herman Thwackus", the author took his fling at the seamy side of the history of his country. The book was published in 1819, and had an amusing engraved frontispiece (No. 94) showing the "hero" addressing some drunken rustics from a stump. A snake coiled at the roots, and a demon on an ass supply an antiquated symbology to the proceedings. The plate is signed: "H. Smith, Del".

The frontispiece to *The New Quizzical Valentine Writer* (No. 95) by "Peter Quizumall, Esq.", New York, 1823, marks the appearance of a new type of comic illustration. This plate, in which an old maid is frightened by a



NO. 93



NO. 94



NO. 95



NO. 103

dancing demon thrusting before her notice a pair of breeches so drawn as to look like the King of the Manure Pile, signifies a leaning towards the exuberant and unconventional in subject matter that was hitherto more conspicuous by its suppression. The freedom of the drawing is well in accord with that of the lines it illustrates:

“Fear not, fair Virgin, free from Sin;
 This Present from your Friend I bring,
 Which if refused, you know full well,
 Apes you must shortly lead in Hell.”

There were many of these “humorous, droll, and merry” little books published at about this time, and most of them had engraved or wood-cut frontispieces of varying crudities and excellences. In the following decade these pamphlets were displaced by the more popular comic almanacs.

Four very striking cartoons were engraved to illustrate the 3rd edition of J. H. Paulding's famous *Diverting History of John Bull and Brother Jonathan*, published in Philadelphia in 1827. These are freely and broadly done, and were not improbably engraved by S. Kennedy, late partner of Wm. Charles, to whose work they bear obvious relation. *Jonathan throwing the Tea-Kettle at Bull's head* (No. 96) is an unusual and amusing version of the Boston Tea Party; and *Squire Bull maintaining the freedom of the Mill-Pond* (No. 97) relates to the bitterly contested right of search at sea which brought on the War of 1812.

David Claypoole Johnston (1799-1865), one of our foremost ante-bellum humorous draughtsmen, began to put out his early work at this time. He was good at both caricature and cartooning; and his periodical publication of books of humorous etchings called *Scraps* won him the name of the "American Cruikshank".

At the age of fifteen he was apprenticed to Francis Kearney, an engraver in Philadelphia, and remained with him for four years. He then struck out for himself, and (as he wrote in his autobiographic letter to Dunlap) "occasionally put forth a caricature of dandies, military trainings, etc. In these efforts I succeeded so far, that sundry well known characters in each department were readily recognized, the prints met with ready sale, and I began to aspire to something above dog collars and door plates, the engraving of which constituted an important branch of my business. . . . But the dandies and exquisites held it not honest, to have their follies thus set down and exposed at the shop windows; and valiant militia colonels and majors, in overhanging epaulets, breathed naught but slaughter, blood, and thunder; my customers, the print and booksellers, being threatened with libel suits on one hand and extermination on the other, chose rather to avoid such difficulties than to continue the sale of my productions."

He then turned to the stage, at first as a profession. He was a good singer and dancer, and had considerable success. An engagement took him to Boston in 1825, and shortly after he gave up acting and settled down to etch on



Jonathan throwing the Tea-Kettle at Bulls Head

NO. 96



Squire Bull maintaining the freedom of the Mill-Pond

NO. 97



Andrews Forrest Macready Holland Cooper Sioman Bisset Mast Burke

D.C. Johnson

NO. 98



Richard Bird. Crack. Jerry Logie. Capl. Depp. Hippenkin. Mon. Morbleu. Mathews.
Kear. Barnes. Brown Finn. Kinnon. Jefferson.

D.C. Johnson del

NO. 99

copper or draw on stone the follies and vanities of his fellow men and women. He began with some caricatures of actors and actresses, and later did political cartoons, book illustrations and humorous prints.

Some little books published in Boston (*The Galaxy of Wit, or Laughing Philosopher*, 2 vols., 1830, and *The Aurora Borealis, or Flashes of Wit*, 1831), contain several etched illustrations by Johnston; and among them are two group etchings of contemporary actors in character. These prints are of great interest, and are so little known that I reproduce them both here (Nos. 98 and 99).

What must have been among his first drawings for the stone is his *Col. Pluck* (No. 100), published by Pendleton in Boston. This is a caricature of a militia officer in an absurdly overdecorated uniform and with a much betassled and beplumed hat. He is shown marching alone, with drawn sword, and cheered on by a small negro mounted on a pig, a rustic on a cow, and many onlookers armed with forked branches, brooms, etc.

The doughty Colonel seems to have been a familiar butt; there is another caricature (No. 101) of him mounted on a very sorry nag, with the caption: *Col^l Pluck's Toast at Morse's Hotel, New York 1826. May the enemies of our Country have a long Journey to Ride, a hard trotting horse, a porcupine saddle, and a cobweb pair of Breeches*. The engraving is much more spirited and skilful than Johnston's lithograph, but there is no hint as to who did it.

Many of Johnston's cartoons were signed with pseudonyms: "Gebolidus Crackfardi", "Fun", "Quiz" are some of them. *A Foot Race* (No. 102), illustrating the presidential campaign of 1824, is signed "Crackfardi". Adams, Crawford, Jackson, and Clay are just starting to race; and there is a jeering, cheering crowd in the background. The drawing is obviously influenced by Cruikshank; and the remarks of the onlookers and backers are shot through with puns. This plate is about 7 by 10 inches, and it is full of interesting detail.

It is curious that after more than seventy years of engraved cartoons, one of the last to be made should be singularly naive both in conception and in execution (No. 103). High on some masonry pillars is an eagle-backed chair,

COL. PLUCK'S

TOAST AT MORSE'S HOTEL NEW YORK 1926.

May the empires of our Country have a long
Journey to Rife, a hard trotting horse upon
cupine saddle & a colwich pair of breeches.



COL. PLUCK Mounted on the Eclipse Colt!!!
Presented to him by COL. STONE & MAJOR NOAH!!!!

NO. 101



That man mounted on the Eclipse Colt!!!
Presented to him by COL. STONE & MAJOR NOAH!!!!

NO. 100



NO. 102

symbolizing the Presidency. Against the pillars is a ladder, upon which Jackson on an Irishman's shoulders is trying to reach the chair. Van Buren is holding on to Jackson's coattails. The eagle's head is turned menacingly towards them, and the first rung of the ladder, labeled "Veto", is broken. The whole thing is peculiarly effective in its simplicity, or rather in its simpleness, and is, as was said above, a curious end for the engraved cartoon in America.

Another graphic humorist who came to the front about this time was Edward Williams Clay (1799-1857), who is best known for the numerous cartoons he drew for lithographic houses from the thirties to the early fifties of the last century. But he also etched and engraved and drew for the stone some important social caricatures, beginning in 1828 and 1829 with a series of humorous etchings (later lithographed) entitled *Life in Philadelphia*, which were satires on the imitation by free negroes of the exotic fashions and extravagant conduct of a section of the white population. The one here repro-

I reckon I've cotcht de figure now!



BALDWIN & CO.



THE CATS LEAVING THE PICTURE

duced, *Back to Back* (No. 104), shows a couple of overdressed darkies learning the paces of a new dance. It is acute in observation, excellent in drawing, and will stand comparison with anything of its kind done since.

In the same year (1829) he proposed doing a series of *Sketches of Character*, of which only No. 1 was published, in Philadelphia. This was called *The Nation's Bulwark* (No. 105), and satirizes the local militia. Some two dozen men, variously armed, are lined up and being addressed by an officer wearing a large plumed hat. Some of the men are smoking, some are drunk, others are laughing or quarreling, and the drummer is sitting on his drum. The drawing of the individual figures and faces is very skilful, and it was said that many well known characters around Philadelphia were recognized in this plate.

One of Clay's earliest and most effective cartoons was *The Rats Leaving a Falling House* (No. 106) at the time Jackson's cabinet resigned over the Peggy Eaton scandal, 1831. The cabinet members are portrayed as rats with human heads, and Jackson, seated in a collapsing chair, has his legs outstretched and his right foot on the tail of Van Buren. The latter, being a widower, was not under such feminine pressure as were the other cabinet members, whose wives objected to the favoritism shown by Jackson to Peggy Eaton, the wife of his Secretary of War, who had a curious if not dubious past. The cartoon was widely popular; and a while later, someone asking John Van Buren when his father would be up from Washington, received the reply: "When the President takes his foot off!"

One of the most interesting cartoons in our history appeared during this period,—remarkable in that it was probably the first one lithographed, and in that its conception and content are unique. It is called *A New Map of the United States, With the Additional Territories on an Improved Plan* (No. 107). The map is there, showing the states from Maine to Arkansas, but across the entire country, roped tail to tail, lie an alligator and a tortoise. The former faces west, and the latter east, and each has a number of men upon his back. The alligator represents the Jacksonian Democracy of the West, and

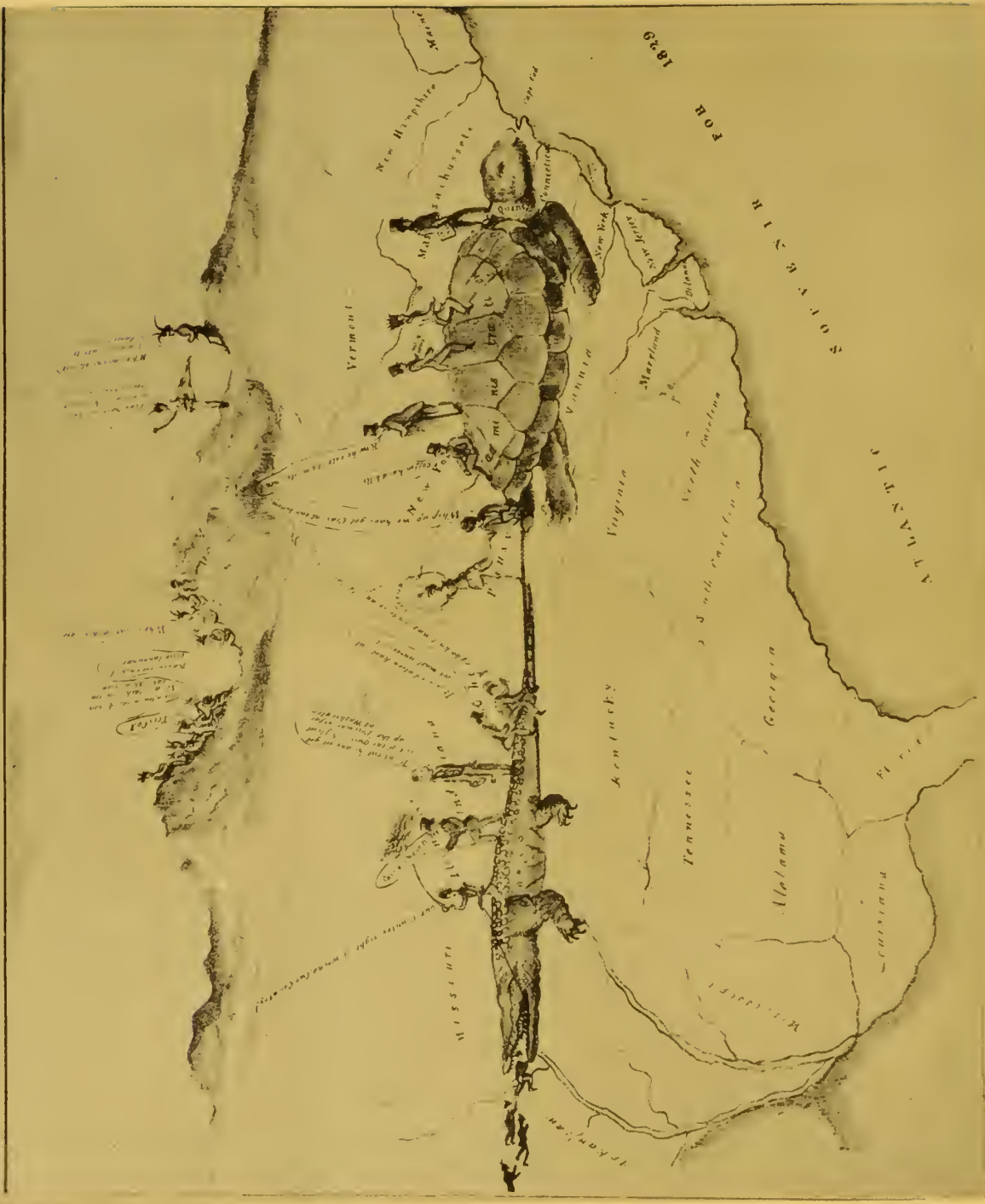


THE NATIONS BUNKER.

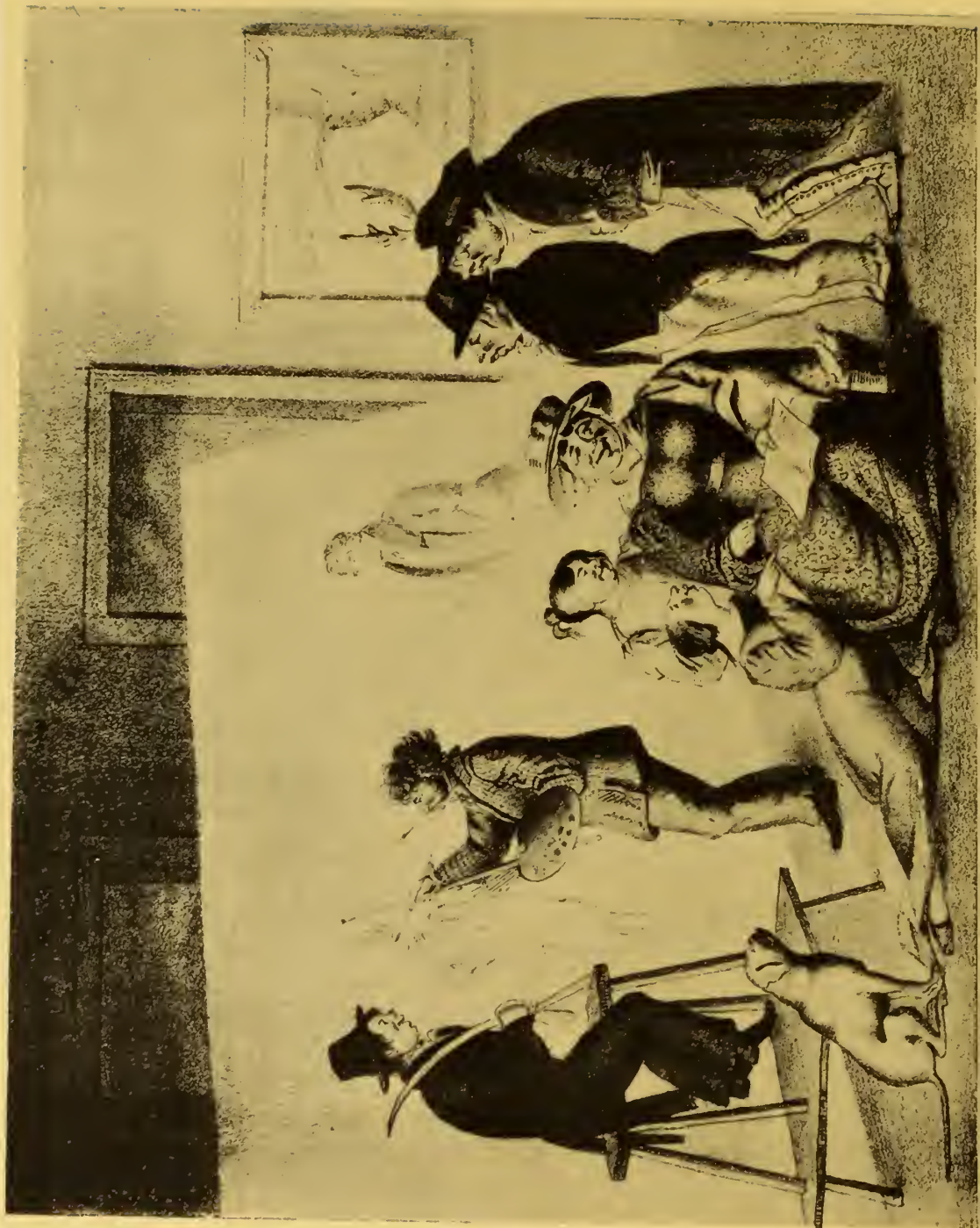
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NO. 105

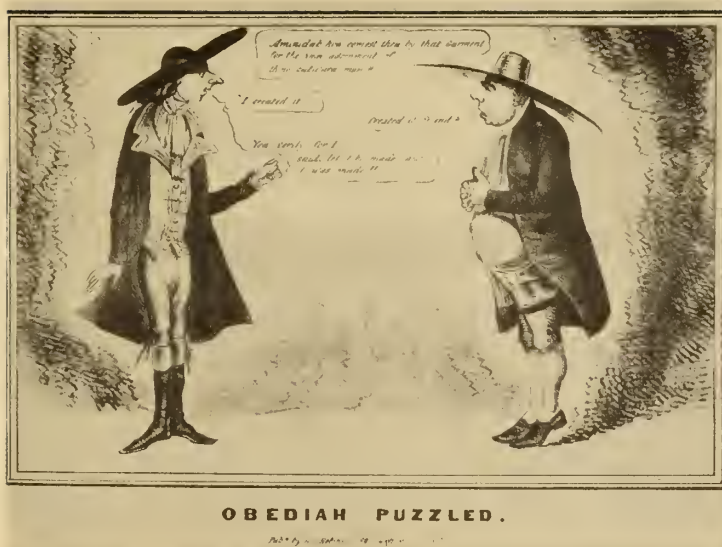
A NEW MAP OF THE UNITED STATES WITH THE ADDITIONAL TERRITORIES *as an Improved PLAN*
Exhibiting a View of the Rocky Mountains Surveyed by a Company of Menacing Indians in 1829



the tortoise the Eastern Whig party of Adams. At the top is shown "A view of the Rocky Mountains as surveyed by a company of Winebago Indians in 1828." The whole conception is exceedingly curious. Later on the alligator and tortoise symbols were to become more familiar; and a monster, half-horse, half-alligator, was to be added to the menagerie to indicate the status of south western states such as then was Kentucky.



Published by Charles W. Smith, 100 Broadway, New York.
THE TROLLOPE FAMILY.
From a sketch taken from life, made in Cincinnati in 1820.



NO. 109

CHAPTER VII

BEGINNING OF LITHOGRAPHY IN AMERICA. GREAT INCREASE IN QUANTITY AND VARIETY OF ILLUSTRATION. INTEREST IN AND OPPOSITION TO JACKSON A FACTOR. MRS. TROLLOPE REBUKED. QUAKER BAITING. FINN'S COMIC SKETCH BOOK. FURTHER WORK BY JOHNSTON. HASSAN STRAIGHTSHANKS. SPRATT'S TWELVE ORIGINAL DESIGNS. ZEK DOWNING. EVOLUTION OF YANKEE DOODLE INTO BROTHER JONATHAN, AND THE EMERGENCE OF HIS UNCLE SAM.

UNTIL the establishing of commercial lithography in America, about 1822, all illustrations and cartoons were engraved, etched, or cut on steel, copper, or wood. The lithographic process, invented by Alois Senefelder of Munich in 1796, and patented by him in 1801, rapidly became a popular means of reproduction. Book and magazine illustration immediately showed increase and variety, and towards 1830 separate prints of views and portraits began to appear. *A New Map of the United States*, described in the previous chapter, was issued by Imbert of New York in 1829, and is considered the first cartoon to be lithographed in America.

Yet it is even today an open question whether the flood of cartoons that began with and covered the Jackson administrations (1828–1836) was the result of the new, simple, and cheap method of reproduction or whether it

came of the intense interest and protest Old Hickory's acts and policies aroused. Wood engraving continued to be largely used in illustration, but beginning with the Jacksonian period and up to, throughout, and beyond the Civil War lithograph cartoons, published on separate sheets, were exceedingly popular.

These sheets, varying in size from 10 by 12, to 14 by 20 inches, were retailed at from twelve and a half to twenty-five cents apiece, and were published by the lithographic firms of Imbert, H. R. Robinson, Endicott & Swett, Bisbee, Pendleton, Sarony & Major, and many others. Some were signed by the designers, but many of the most interesting were anonymous; and a number bear nothing more than legend or title—evidence of either piratical printing, or (what is more likely) of caution on the part of the publishers against offending customers of a different political persuasion.

Great numbers of lithograph cartoons were produced during the fifty years of their popularity. Mr. Clarence S. Brigham of the American Antiquarian Society is preparing a check-list of them, and he writes to me that he has listed over six hundred different prints and has identified most of the persons figuring in them. That is a tremendous task, but one which will probably benefit future biographers and researchers into local and national politics more than anyone interested in the graphic aspects. However, Mr. Brigham's list, incomplete as it is at present, is impressive. Taken together with the great number of humorous and social caricature prints the total lithographic matter of interest to us in this history of graphic humor must be well over a thousand items. No attempt has been made, as far as I know, to list the purely humorous prints, and there is no large collection of them in any public place. This would be an exceedingly fascinating field for a collector who wishes to specialize. The humorous prints, not having been so sought after as the political ones (or the sentimental ones!) are now more difficult to find. But that should add zest to the hunting.

The Trollope Family (No. 108), lithographed by Childs & Inman, Philadelphia, 1832, is one of the earliest and best of such items. It is perhaps the only adequate reply to the querulous and one-sided *Domestic Manners of the*

Americans written by Mrs. Trollope after a residence in Cincinnati, then a little backwoods settlement. Her irritation at the crudeness of all things American is admirably countered by the suave and accomplished line and balanced composition of this print; and in the subject matter of the design is ridicule of the cultural and artistic pretensions of the Trollopes in a milieu utterly unsuited to anything but the bare struggle for existence. But some graphic replies were more harsh—as, for instance, that wood-cut in the *Comic Almanac* for 1834, which portrayed the authoress as an ugly old woman with a pipe in her mouth.

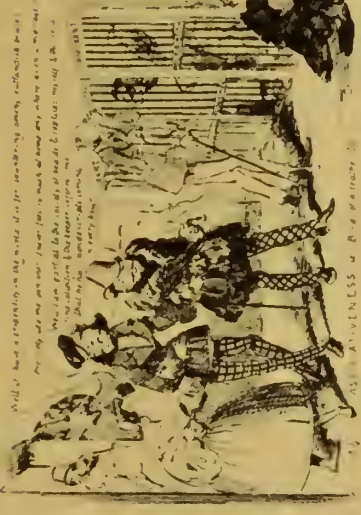
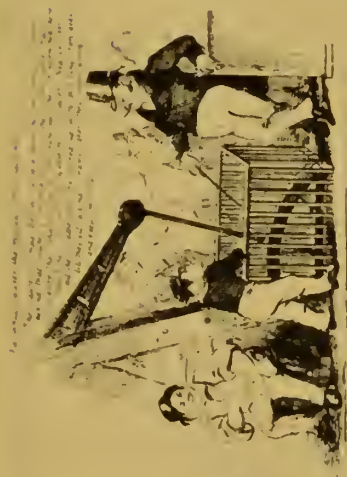
Another humorous lithograph of high quality is *Obediah Puzzled* (No. 109), showing two Quakers in conversation, the elder remonstrating with the younger because of the “vain adornment” of his outward man. The two figures are so placed, and the backgrounds right and left add to the illusion that we see them on a stage or platform; and the pompous assurance of the elder and the romantic eccentricity of the younger are presented with just the right amount of exaggeration.

In the early thirties also, *Finn's Comic Sketch Book* was published. Henry James Finn was a man of many parts. He was born in 1787, and was drowned in the sinking of the “Lexington” in Long Island Sound in 1840. He had been dramatist, actor, editor, and miniature painter, and had practised these various professions in places as widely distant as London and Savannah. His *Comic Sketch Book* was sponsored by Peabody & Co., 233 Broadway, in 1831, and consisted of a number of folio pages (No. 110) of miscellaneous humorous sketches, all of which were etched by J. F. Morin, a highly skilful professional engraver and etcher of the time. The drawings themselves treat of common situations with much imagination and humor, but the artist was obviously indebted to Cruikshank for both manner and matter in many instances. Finn also edited a *Comic Annual* which was illustrated by D. C. Johnston.

D. C. Johnston put forth his own *Annuals of Scraps* (No. 111) in the thirties, too, and he also was under the influence of the great British humorist. Both in format and in the general nature of their contents his *Scraps* were modeled



New York Published by Peck's No. 243 Broadway



upon Cruikshank's *Sketches*, which appeared from 1828 to 1832. Johnston's *Annals* ran from 1830 to 1849, and had a considerable success. He himself designed and etched the entire series. But he had a hard time making both ends meet, for, as he wrote Dunlap in 1835, "Most of my time is, however, taken up in drawing on wood-blocks for engravers. I manage occasionally as opportunity offers to execute a political caricature, and steal time enough to make something for the National Academy and ditto for the Boston Athenaeum; the few odds and ends of time that remain I work up into *Scraps*." In these sketches he takes his fling at the fads and fancies of the day, but few of the drawings are memorable. His *Annals* are, in fact, more remarkable for their period, and for what they record than for any outstanding excellence as humorous graphic.

His cartoon *Symptoms of a Locked Jaw* (No. 112), showing Henry Clay sewing up Andrew Jackson's mouth, is very unusual both in conception and in the serious matter-of-factness of the drawing. There is no exaggeration—except in the situation, and that is hilarious enough. An etched cartoon, signed "Fun" and probably by Johnston, entitled: *Race over Uncle Sam's Course* (No. 113), shows Clay on a horse a little ahead of Jackson on an ass which is stumbling over a rock called "Bank U. S." Van Buren as a monkey sits backwards behind Jackson and holds on to the ass's tail. Jackson spurs his steed on with a hickory club labelled "Veto." This is a most spirited little plate, and deserved a better fate than to be cast into the limbo of false prophecies; but the *Zeitgeist* has no sense of humor, and Jackson won.

Behind the pseudonym of "Hassan Straightshanks" is still concealed the identity of the very able humorist who designed a handful of cartoons lithographed by Endicott & Swett in 1833 and 1834. In a one-line description of "My Uncle Humphrey", Laurence Sterne says: "He was a little man, but of high fancy." Whatever his height, high fancy was one of the major qualities of the artist who drew the *Grand Fantastical Parade, New York, Dec. 2^d 1833* (No. 114), and *The Grand National Caravan Moving East* (No. 115). As humorous drawings of a most entertaining kind they are readily



SYMPTOMS OF A LOUDED HEAD

1844

By the author of the 'Louded Head'



Have over Uncle Sam's horse.
4th March 1833

OUR GENERAL
may be soon meet
his friends in New
Service on arrival

[illegible]

Thou' between the farmer, and Quack the doctor, as rugged as Baccus. We've
you've got thee a worse one made by a man

"Both seen' such scarious: I'll not march with them that's fid'
 1840 years.

acceptable today; but to understand their satirical import we must have recourse to James Parton, who says: "Burlesque processions were also much in vogue in 1832 during the weeks preceding the Presidential election. To the oratory of Webster, Preston, Hoffman, and Everett, the Democracy replied by massive hickory poles, fifty feet long, drawn by eight, twelve or sixteen horses, and ridden by as many young Democrats as could get astride the emblematic log, waving flags and shouting 'Hurra for Jackson!' Live eagles were borne aloft on poles, banners were carried exhibiting Nicholas Biddle as Old Nick, and endless ranks of Democrats marched past, each wearing in his hat a sprig of the sacred tree."

And these drawings by Hassan Straightshanks burlesque the masqueraders, the militia, the hickory worshippers, and the whole outward farce of electioneering. In *I Take the Responsibility* (No. 116) the artist takes a fling at the Jackson government by symbolizing it as a refuse wagon, drawn by an ass which has Jackson's head and is led by the ear by Van Buren. A negro is emptying a bucket of slops into the rear of the wagon. But the driver is a fabrication that would do credit to some of our *sur-realistes*: for he is made up of bellows, dishes, iron kettles, and tongs, and other mechanical kitchen and fireplace contrivances. In imaginative fantasy and gaiety these cartoons are unapproached by any others of the period.

There is a slender possibility that the *Twelve Original Designs* by George Spratt, Baltimore, 1831, were by the same hand. They were lithographed by the same house, Endicott & Swett, and they are fantastic human figures concocted of animal, plant, and inanimate objects. They include *The Botanist*, *The Entomologist* (No. 117), *The Conchologist*, *The Itinerant Apothecary*, *Poultry*, *Fish*, *Crockery*, *The Fruiterer*, and so on. The Senefelder Lithograph Co. (Pendleton, successor) also put out some of these curious prints, *The Antiquarian* and *The Connoisseur* (No. 118), among them. All these designs are exceedingly ingenious, and a few, such as *The Botanist*, are quite charming.

The identity of another draughtsman, he who first signed himself "Zek Downing, Neffu to Major Jack Downing", has long puzzled collectors and



Drawn by H. Schuchman, under the immediate supervision of the author.

Entered according to Act of Congress by H. Schuchman, New York 1853.

THE GRAND NATIONAL CARAVAN MOVING EAST.

"Any body who has the like of them, neither shall share in any more, after them, even to the years of many generations."

NO. 115



No. 1



TAKE the RESPONSIBILITY.

NO. 116



THE ENJOYMENT OF THE
 THE ENJOYMENT OF THE
 THE ENJOYMENT OF THE



THE CONSIDER
 THE CONSIDER

antiquaries. The extensive series of lithograph cartoons so signed are in many manners and are probably by several hands. But the first ones (and they are among the best) must have been done by a man with a very original talent. The *Letters of Major Jack Downing* which appeared in the early thirties, were written by Seba Smith, and had such success that they had a host of imitators. Smith created the character of the Major, who was to all appearances the friend of "Gineral" Jackson. But the letters contain many keen satiric shafts very shrewdly disguised as exaggerated and exuberant admiration of Jackson's public policies. The Major was the prototype of the local dialect humorist in American literature; and the *Life and Letters*, when printed in book form, in 1833, were illustrated. The artist's style, however, was too formal to bear any relation to the work of "Zek".

Some of the cartoons signed by the Major's "Neffu" were issued by the firm of E. Bisbee, New York; and later H. R. Robinson and other firms put out many over the same signature. In *Political Firmament* (No. 119), as seen through Martin Van Buren's "newly invented Patent Magic High Pressure Cabinet Spectacles", Jackson and the Major are standing in the open, and about and above them are rings of glory—a goodhumored jibe at Van Buren's attempt to make the Jacksonian policies appear as glorious. *Political Quixotism* (No. 120) portrays Jackson, the victim of a nightmare, attacking monsters with his sword, and calling curses on Nick Biddle, the Devil, and Bribery and Corruption. The Major, trying to haul the President back to bed by his suspenders, is saying: "Cum along to bed again, Jeneral, I tell you Biddle aint here, nor the devil nother." Very few cartoons were favorable to Jackson. One that was frankly so, entitled: *The Downfall of Mother Bank* (No. 121), published by H. R. Robinson, shows the pillars of the Bank falling, and several Whig editors and politicians fleeing. In the foreground is Biddle, blackfaced, horned, and hoofed. At the right Jackson holds up an order for the removal of the public money deposited in the United States Bank. Behind him Major Jack Downing, hat in hand, cheers and approves. Another cartoon shows the United States Bank as an extremely obese and ugly woman who is vomiting gold and



Drawn at from Nahar by Jack Downing Nephew to Major Jack Downing -
THE DOWNFALL OF MOTHER BANK.
 Printed & P.D. by H.R. Robinson, 52 Courtlandt St. N. York.

NO. 121

SET TO BETWEEN OLD HICKORY AND BULLY NICK.



This celebrated fight took place at Washington in 1854. Hickory was assisted by ... with him ... of Major Jack Downing with his ... for better ... Long ... and Black ... were Nick's seconds and Old ... from ... were ... more ... and from the ... some ... but ... of the ... were ... to a ... against Old ... it is ... to have ... to the ... more than \$100 ... Nick's weight ... was ... as well as his ... but neither were ... for the ... and ... of Hickory who showed his ... training and ... condition ... so effectually that in the last round Nick was unable to come to time and ...

NO. 122

Twice the length (since He's here in the day)
 to the little Dutch Polterary which I am alone
 more slender than a slumped wall's wall in

Hold the Broom Anos this is merely an Experiment
 I take the responsibility

I cannot command myself so far these I
 are too busy

Do you recommend them?

They are running
 a revolution here
 to restore your strength

Ballot Box

the result from
 the present
 is 1000000

the result from
 the present
 is 1000000

Write Sam in danger



UNCLE SAM SICK WITH LA GRIPPE.

silver coins. Still another cartoon (No. 122) on the Bank episode, "drawn by one of the Fancy", shows Jackson and Biddle as pugilists, the former seconded by Little Van (Buren) and Major Jack Downing, and the latter by Long Harry (Clay) and Black Dan (Webster). Old Mother Bank, again presented as a gross female, holds the bottle for Biddle. The Major Downing of the cartoons came very close to a personification of the American people; and he figured in drawings by his "Neffu"—or rather his "nephews"—for fully thirty years.

At about this time there were three mythical contestants for the honor of personifying the United States. Brother Jonathan and Uncle Sam were both struggling for popular recognition, and Major Jack Downing was to the fore as representing the American people. Brother Jonathan had long figured in humorous and satiric literature, and he himself was a descendant of the Revolutionary Yankee Doodle. The early American stage developed Brother Jonathan. He was a tall, lean, shrewd fellow from rural New England; trader, pedler, and sailor by turns; and was audacious, impudent, and witty. Uncle Sam was first mentioned during the War of 1812. When army supplies packed and shipped by Samuel Wilson (who was familiarly known as Uncle Sam Wilson) were labelled "U. S.", it got about that "Uncle Sam" was feeding and taking care of the army; and from that time on, although often and for long stretches of time completely in the background, Uncle Sam was understood to represent the head of the collective American household. His nephew Jonathan was more frequently to the front before the fifties, and European cartoonists had some influence in keeping him there. But it is a mistake to suppose, as many people do, that as an American cartoon figure Uncle Sam dates only from 1852.

Uncle Sam in Danger (No. 123), an unsigned lithograph cartoon, appeared in 1834. It showed Jackson and members of his cabinet treating Uncle Sam by blood-letting and purging. The patient, who is clean-shaven, is seated, and wears a nightcap and a striped wrapper; a vein in his right arm has just been opened by Jackson. The blood, which first flows, quickly forms large discs

which are caught in a platter labelled "Safety Funds", by Amos Kendall, Secretary of the Treasury, who is half-hidden under Jackson's coat-tails. Van Buren as a 'pothecary, stands nearby, and other cabinet members are at the left. Jackson is saying: "Hold the Bason Amos this is merely an Experament but I take the Responsibility." The cartoon is a bitter attack on Jackson's persistent and ultimately successful efforts to destroy the United States Bank.

A few years later we find *Uncle Sam Sick with La Grippe* (No. 124). Here he is shown as an older man, his nightcap has the word "Liberty" across it, and his dressing gown has stars on the shoulders and stripes on the arms. Jackson and Benton in antiquated costumes, and Van Buren as a woman (Aunt Matty) are still prescribing for him. He is getting irritable, and threatens to give his nurse her "walking ticket, and call in Dr. Biddle." Through the window at the right the latter (who was the head of the United States Bank) is seen arriving, and is being welcomed by Brother Jonathan. This is the only cartoon so far discovered in which both Uncle Sam and Brother Jonathan are presented at the same time. It seems to indicate that Jonathan was more generally conceived of as typifying the people, and Uncle Sam the United States.



HOW TO FOLLOW A PRESCRIPTION.

Oh! Beg pardon Sir;
but the other lodgers will feel much
obliged t'ye if you'll keep yer dog quiet.

Dog! I've no dog! It's myself. The Doe-
tor desired me to drink Port Wine-
and Bark! Bow-wow-wow-



NO. 126

CHAPTER VIII

JAMES AKIN AGAIN. HIS CARTOONS AND SOCIAL CARICATURES. NULLIFICATION AND MAINE QUESTIONS. FANNY KEMBLE. THE HALF-HORSE, HALF-ALLIGATOR. LOUIS PHILIPPE AND JACKSON. JACKSON'S SPOILS SYSTEM ATTACKED. NAPOLEON SARONY, HIS COMICS AND CARTOONS. J. G. BENNETT'S ATTEMPT TO USE CARTOONS IN THE HERALD. MORE CARTOONS BY E. W. CLAY. SHIN-PLASTERS. NICARAGUA'S EMPEROR. COMIC ALMANACS.

JAMES AKIN whose fifteen years of apparent inactivity has been noted in Chapter III, returned to graphic humor about 1830. But that he was at least occasionally productive during these years is proved by the following letter, dated from Philadelphia, November 9, 1824, to the portrait painter Ralph Earl, at Nashville, Tennessee.

"My dear Sir

I enclose you a Caricature in favour of Gen. Jackson, in opposition to the miserable herd of wretches who publish their pitiful resentments against the Man who saved them from the Grasp of British Tyranny. Accept as testimony of my high respect this feeble Effort to put down the clamours of so base a herd.

With Sentiments of my very Great respect

I am Dear Sir

Your Obt. Servt.

JAMES AKIN."

Mr. Harry MacNeill Bland, who so kindly allowed me to copy this letter, assumes that the cartoon (unfortunately lost) was intended as a gift to Jackson. Earl was a member of the General's household, having married Jackson's niece; and he had painted many portraits of him.

In 1830 Akin published a large aquatint cartoon entitled *The Holy Alliance, or Satan's Legion at Sabbath Pranks*, dealing with another attempt to halt the Sunday transportation of the mails. Various fanatics with distorted features are making frantic efforts to build a barricade before an encoming coach bearing United States mails.

He was also aroused by the Nullification threat of South Carolina. He was the only artist whom we know to be from that state, and the facts that the lithograph entitled: *The Union Pie, No. 1* (No. 125) was unsigned and bore a New York imprint (although he usually signed his work, and issued it from Philadelphia) indicate that perhaps he did not desire it to be generally known that he disagreed with the views of the politicians of his home State. In any case, internal evidence—the quality of the drawing, type of composition, and manner of lettering—indicates that this is Akin's work. It is a fantastic conception: at the left is a huge pie filled with eggs bearing the initials of the states, surmounted by a large broken one labelled "South Carolina"; to the right a most amusing John Bull as a greedy boy, knife and fork in hand, ready to take advantage of the situation. On the legend at the bottom: "an Artist & Politician from South Carolina" informs the reader that this is the first of a projected series of ten pictures "illustrating the rise, progress & issue of the whole Subject of Nullification."

In the same year he designed *A general arguing of the Maine question, or John Bull's Bully trying to frighten Jonathan out of Title & Timber* (No. 126). This shows Wellington (who was British Prime Minister at the time) blustering about British rights to timber and land in the disputed northern portion of Maine. A skeleton wearing a death's-head helmet labelled "Waterloo" backs him up. But Jonathan, holding a codfish in one hand and wagging the forefinger of the other at the Duke, is not at all impressed. He is saying: "I'll

bet you a fourpence, you serpent, Uncle Sam will make you pay for every splinter" and gives warning that if it comes to blows, there are those who "can slap a cod's stiff tail about your Lord's Royal chops, so slick!" Here again is specific reference to Uncle Sam as representing the United States; and Jonathan unquestioningly accepting the rôle of nephew. The drawing in this cartoon is Akin at his best; and the whole conception is forceful and homely in typically American fashion.

It may well be that the strained diplomatic relations at this time had something to do with the flares of resentment that went up in America over the comments of Mrs. Trollope in her *Domestic Manners of the Americans*, the strictures on American social life in a letter by the English actor Charles Kean, and the publication of Fanny Kemble's *Journal*. At any rate, popular indignation was high against these discourteous guests from what was reputed to be a more civilized and cultured country. Akin and D. C. Johnston and other artists contributed to the graphic comment and ridicule of the smugness and pretensions of the visitors. Akin's *A Kean shave between John Bull and Brother Jonathan* (No. 127) portrays them as small merchants, surrounded by their wares, John Bull holding Fanny (in beggar's garb) by the hand and recommending her to Jonathan, who stoutly maintains that he's fed and clothed ungrateful English beggars enough. The arguments of both are cleverly made up out of extracts from Kean's letter; and another point is driven home by Fanny's basket which is filled with finger bowls and labelled: "The Yankees, stupid ign'rant Asses! don't know the Use of Finger Glasses!!!!"

Fanny Kemble married a well-to-do southern planter named Pierce Butler in 1834, and retired from the stage. She published two volumes of a *Journal* containing many superficial and ill-considered observations which gave great offence. D. C. Johnston made some caustic if not coarse "illustrations" to it, and printed them with the appropriate texts; and Akin composed *A Frontispiece for a Journal* (No. 128), which he printed as a broadside. At the top were drawings of the two Fannys, one a beggar maid, and the other a scornful great lady who exclaims: "Mercy God! what's here? A poor bread-

A FRONTISPIECE FOR A JOURNAL.



"Born to good luck" by "Society-shifting" in Fortune's Frocks.
 - the English brother Gal's caricature to a Butler's Lady "

NO. 128

hunter!!!"—a quotation from the *Journal*. Beggar Fanny holds a play-bill for *The Beggars Petition*, while Lady Fanny holds one announcing *A Bold Stroke for a Husband*. Below the drawings is a verse setting forth in plain terms the popular opinions of Fanny and her writings.

Akin also did a caricature of Frances Wright, the social reformer and lecturer, which he called *A Down(w)right Gabbler*. This I have not been fortunate enough to see. In *An Unexpected Meeting of Old Friends* (No. 129)

we see the skeleton of "Old Kanetuck, Half Horse-Half Alligator", suddenly confronting a politician with unpleasant memories. The exact meaning of this cartoon is obscure, but it is a superb example of satirical drawing and will for that reason always find admirers.

A device very popular with the cartoonists of this time was to depict the struggle between any two public men as a boxing match. When Andrew Jackson peremptorily demanded payment from France of the sum of twenty-



NO. 131



NO. 133

five million francs, long due for damage to United States shipping, the French government of Louis Philippe demurred at the tone of Jackson's demands and suggested an apology. Akin's cartoon, *A 'Hickory' Apology* (No. 130), shows Jackson, stripped to the waist, his fists up, about to attack King Louis Philippe, who is in a travesty of regal costume, and whose crown is toppling from his head. Behind Louis are several frogs in cutaways, who are expostulating about the insulting American. Behind Jackson stands Neptune urging him on, and in the background are ships of war. It is a very humorously conceived and well executed drawing. Another good lithograph by Akin is *Liberty & Right, or*

Mr. Deputy Bull versus Humphrey Gubbins (No. 131). Within a butcher's stall or shop a fat man standing behind a block holds a rib of beef in one hand and a cleaver in the other. A bull on its hind legs, dressed in a smock, is arguing with him, saying: "You shall not cut me up less than a quarter." The man replies that he'll serve the people and cut up his beef as they require it.

Office Hunters for the Year 1834 (No. 132), an anonymous cartoon published by Imbert, is one of the most remarkable of this period. A huge winged demon with horns, talons, and tail, and a head easily recognizable as that of Jackson, is flying with arms and legs outstretched. In each hand he holds strings from which dangle horns-of-plenty, offices, bags of money, arms, millinery, banquets, etc., etc. Women, bankers, editors, politicians, soldiers, and riff-raff below are all making frantic efforts to reach the good things at the ends of the strings. The slogan "To the Victors belong the Spoils" was first used in Jackson's time to justify the wholesale dismissal of previous appointees to Government positions to make way for the faithful workers of the victorious party. Probably no president has ever been so frequently and bitterly attacked by cartoonists as was Jackson. Buchanan, however, ran him a close second for this unenviable honor; and, of course, Lincoln had more than a fair share of graphic ridicule.

Another very talented humorous artist of this time was Napoleon Sarony, who was born in Quebec in 1821, and, according to Weitenkampf, did signed work for lithograph houses from his thirteenth year. His earlier drawings for H. R. Robinson show the influence of Daumier. *A Democratic Voter* (No. 133), probably issued in the late thirties, is a very good example. It portrays a nondescript individual offering to give his vote "according to conscience and him as tips most", to either the Tammany or Loco-Foco committeemen. These gentlemen and the would-be voter are standing in open booths draped with American flags, and the point cannot be missed. In 1838 Sarony made nine small lithograph cartoons for a political allegory entitled *A Vision of Judgment*. The cartoons referred to vital political issues of the period, and portrayed the leading statesmen as animals.



NO. 132



NO. 135

One of the best "comics" of this time, and one which quite possibly might have been drawn by Sarony, is *How to Follow a Prescription* (No. 134). An imbecilic looking man, in dressing gown and nightcap, his stockinged feet on the rungs of his chair, is seated at a table in a furnished room, drinking wine. Another man, at the door, is saying: "Oh! Beg pardon sir; but the other lodgers will feel much obliged t'ye if you'll keep yer *dog* quiet." "Dog! I've no dog! It's myself. The doctor desired me to drink *Port Wine* and *Bark!* Bow-wow-wow-" The drawing, which is very well done, shows strong French influence throughout. A woodcut made from this design appeared in *The Devil's Comical Texas Oldmanick* for 1837.

The Seminole War in Florida, brought on by bungling Government agents, lasted seven years (1836-1843), and cost many millions of dollars. The treachery of the agents, the incompetence of the Army commanders, and the reckless acts of men who claimed to be the owners of fugitive slaves, made the whole affair very unpopular. Scepticism as to the hardships endured by the Army found graphic expression in the lithograph: *A Bivouack in Safety or Florida Troops Preventing a Surprise* (No. 135). Officers are shown taking their ease, smoking, playing chess, making their toilets, etc. At the left an Indian girl is fanning an officer, and to the right, outside the tent, a squad of dogs in military uniforms is on guard. The cartoon is very freely and gracefully drawn, and is signed with the initials *H. D.*

Newspapers in America were very slow to take up the publication of cartoons. Jarvis's *Death of the Embargo* in the *New York Evening Post* in 1814 was the single instance of the kind until 1839, when the *Morning Herald* under James G. Bennet the elder printed two crude designs which were drawn by "Peter Quaint" and engraved by Elton. On November 1st appeared the one entitled *Great Democratic Meeting in Tammany Hall, of Buttenders, Pointenders, Huge Paws, Ring Tails, Locofocos, Ninth Ward Roarers, Ball-Rollers, &c., &c.* (No. 136). On November 5th the one with the caption: *Humors of the Election. Great Procession of Huge Paws, Buttenders, Roarers, Rowdies, Rousers, Indomitables, Damnables, Hunkers, Bunkers, Clinkers,*

GREAT DEMOCRATIC MEETING IN TAMMANY HALL,

OF

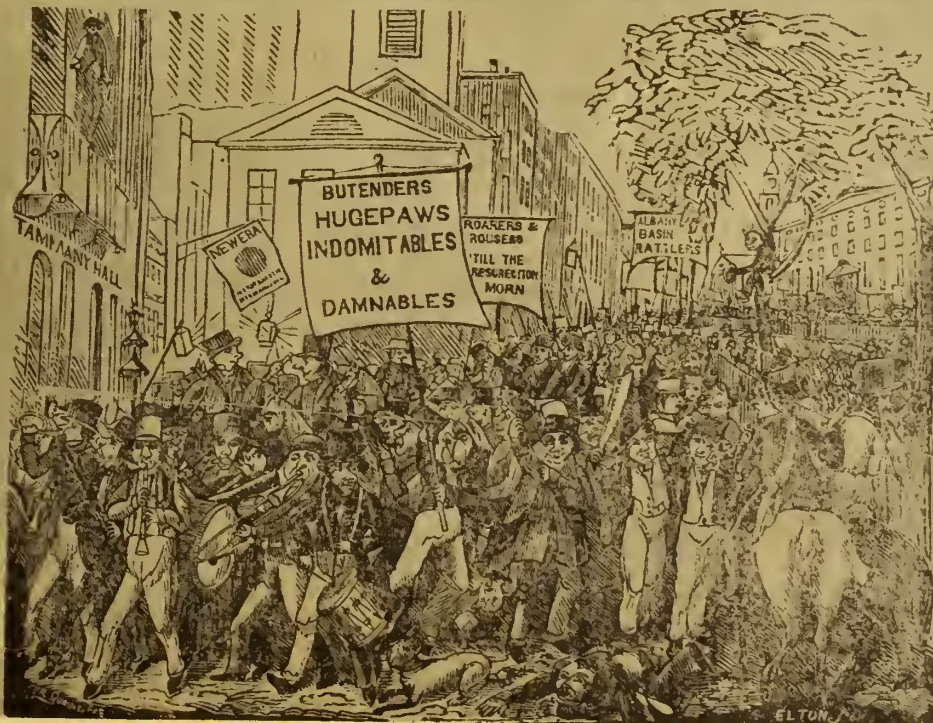
BUTTENDERS, POINTENDERS, HUGE PAWS, RING TAILS, LUCOFOCOS, NINTH WARD ROARERS, BALD ROLLERS &c. &c.
OCTOBER, 1879.



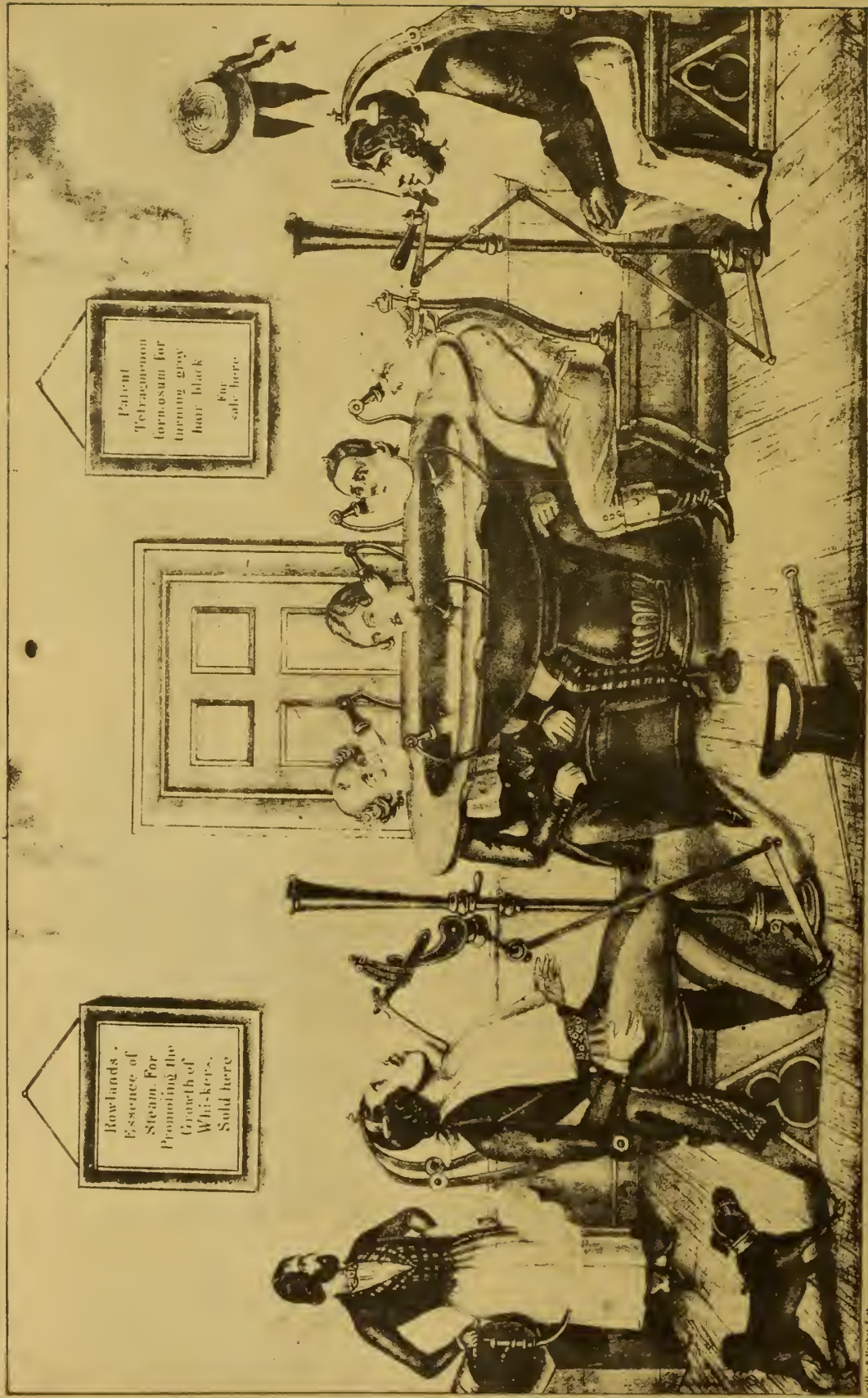
NO. 136

HUMORS OF THE ELECTION.

GREAT PROCESSION OF HUGE PAWS BUTTENDERS ROARERS ROWDIES ROUSERS INDOMITABLES DAMNABLES BUNKERS BUNKERS CLIMBERS STINKERS BATTLEERS AND ALBANY BASIN BATTLEERS—FIRST NIGHT OF THE ELECTION—ALL HELL LET LOOSE.



NO. 137



Patent Democratic Republican
STEAM SHAVING SHOP.



STYLISH

Now the day when his brother died, thy Salome May, thy
 has had much to do, ever the widow of men, and the
 of a widow. We desire to let the end of this thy only
 servant to pass away this purgatory, and I embrace the
 of thy sister for the poor Ex. and provide some
 hole for him to creep out of his miserable situation down!



OLD JACK IN THE LAST AGONY and the FOX CAUGHT IN A RAT TRAP.

NO. 139

To Redeem
gold FUNDS of
TREASURY. *Since*
it is convenient
Sum of **SEVENTY**
CENTS *Payable*
their Office, N° 52
NEW YORK, *May 10, 1861*
Per Treasurer, Cash

to PAY out of the
the UNITED STATES
Years after the
FIVE
at
by the United States

75 cents
NOTE

San Thome, Pres

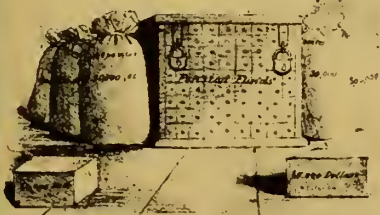
NO. 142

THIS IS THE HOUSE



THAT JACK BUILT.

The Deposits



This is the Mole that laid in the house that Jack built

Ames Kendall and the Kitchen Cabinet



*This is the Rat that eat the Mole
That laid in the house that Jack built*

W. L. G. and the Secretary of the Treasury



*This is the cat that caught the rat that eat the Mole
That laid in the house that Jack built.*

Andrew Jackson



*This is the Dog
That worried the Cat
That caught the Rat
That eat the Mole,
That laid in the house that Jack built*

Senate of the United States



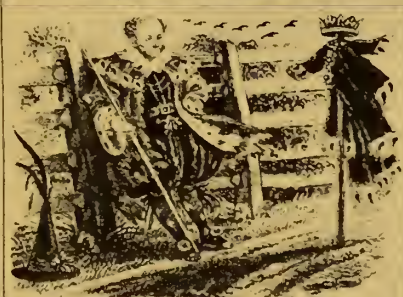
*This is the Cow
With the crumpled horn
That tossed the Dog that worried the Cat,
That caught the Rat that eat the Mole
That laid in the house that Jack built*

W. L. G. and the Secretary of the Treasury



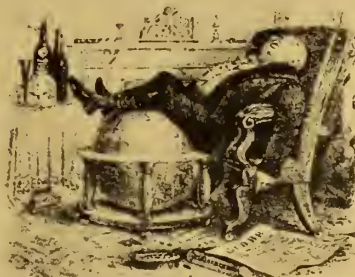
*This is the Maiden all forlorn
That milked the Cow with the crumpled horn
That tossed the Dog that worried the Cat,
That caught the Rat that eat the Mole
That laid in the house that Jack built.*

Martin Van Buren



*This is the Man all tattered and torn
That kissed the Maiden all forlorn,
That milked the Cow with the crumpled horn
That tossed the Dog that worried the Cat
That caught the Rat that eat the Mole
That laid in the house that Jack built*

Frederick Blair



*This is the Priest all shaven and shorn
That married the Man all tattered and torn
That kissed the Maiden all forlorn
That milked the Cow with the crumpled horn,
That tossed the Dog that worried the Cat
That caught the Rat that eat the Mole
That laid in the house that Jack built*

Major Jack Downing



*This is the Cock that crowed in the morn
That waked the Priest all shaven and shorn
That married the Man all tattered and torn
That kissed the Maiden all forlorn
That milked the Cow with the crumpled horn
That tossed the Dog that worried the Cat
That caught the Rat that eat the Mole
That laid in the house that Jack built*

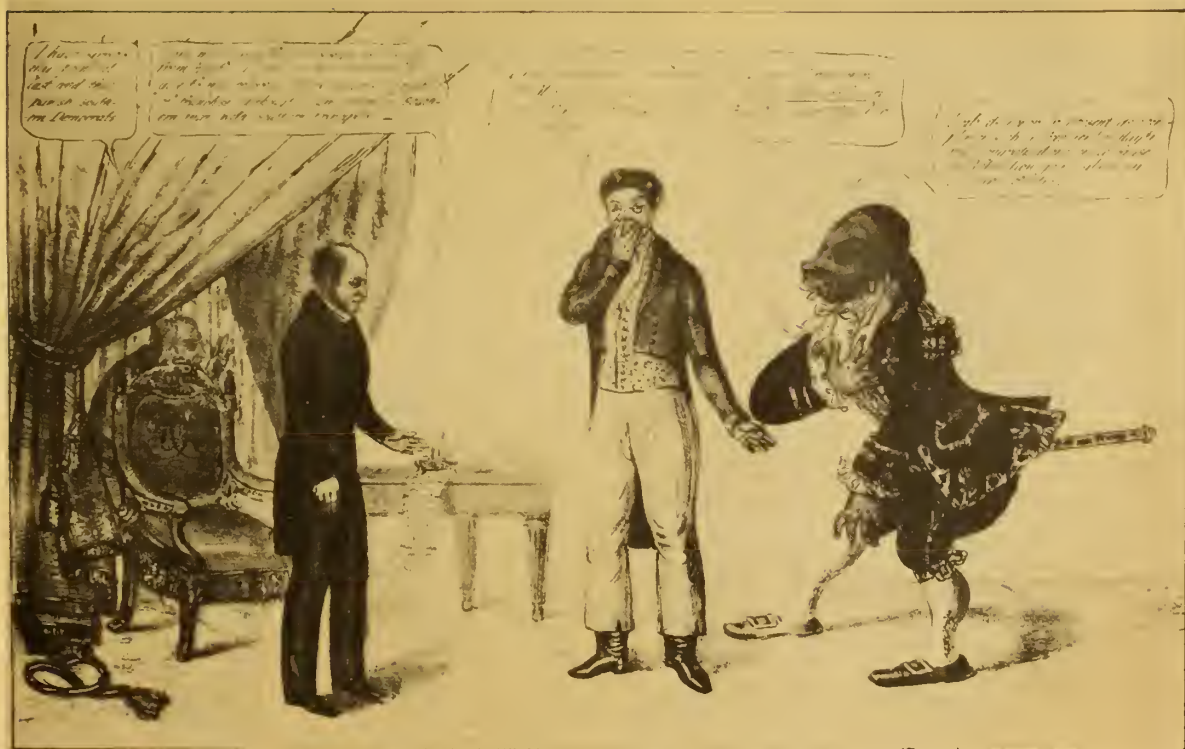
Stinkers, Battlers, and Albany Basin Rattlers.—First Night of the Election.—All Hell Let Loose (No. 137). Both prints show riotous scenes, one within a building, and the other in a public square. The occasion was the election of the Tammany candidate for Mayor, Isaac L. Varian.

E. W. Clay, some of whose earlier work was noticed in a previous chapter, continued to produce many remarkable cartoons. Among those done in the thirties was the *Patent Democratic Republican Steam Shaving Shop* (No. 138) in which we see Van Buren and others, seated at a great fort-like shaving bowl, being lathered by mechanical means, while to the right and left men are being shaved by razors held by contraptions worked by their feet. The conception is quite humorous, but the political allusions are lost on us today. *Old Jack in the Last Agony and the Fox Caught in a Rat Trap* (No. 139) is one of Clay's most powerful cartoons. A jackass with the head of Jackson is lying between two candles, a copy of the *Globe*—a pro-Jackson newspaper—is on the body, and a gross priest is beseeching the Devil to give his old servant an easy passage through Purgatory. Jackson is groaning: "By the E-ter-nal Oh!" To the right a fox with the head of Van Buren is caught by the tail in a strong steel trap in which some "Whig Bait" still remains.

Of a totally different character is Clay's drawing of *The Times* (No. 140), 1837. This striking lithograph portrays conditions during the panic and depression following Jackson's destruction of the United States Bank when capital took flight and businesses failed. In the foreground are scenes of drunkenness and abject poverty; liquor stores and pawnbrokers' premises and suspended banks in the middle distance; and in the background shipping tied up, prisons and almshouses. In the sky at the top center is Jackson's white plug hat, beneath which are to be seen the "Glory spectacles" "invented" by Van Buren. This lithograph (19 by 12 inches) is one of the finest ever drawn by Clay. It was printed by H. R. Robinson. Clay also did an illustrated parody on *The House That Jack Built* (No. 141), dealing with the Bank episode. The nine illustrations and their appropriate verses were all done on one stone; and the print, (18 by 13 inches), with a drawing of the United States Bank at



NO. 143



PRESENTATION .

NO. 144

the top, presents the appearance of a poster broadside. The drawing of "Fra^s L. Blair", editor of the *Globe* as "the priest all shaven and shorn" is particularly good.

The suspension of specie payments by the banks in 1837 led to the issuing by corporations, cities, and individuals of small change notes, which were derisively referred to as "shinplasters". Some of these quite genuine notes were decorated with cuts and portraits; and H. R. Robinson was quick to issue parody notes (No. 142) on which were cartoons violently attacking the whole Jacksonian regime.

Nicaragua furnished an occasion for an American cartoonist in 1839 when its negro "Emperor" received the protests of the United States minister on the detention of the American owned steamer "Prometheus" by the English brig-of-war "Express". Mr. Chatfield is seen in conversation with the "Emperor", who, seated on a rum barrel, is presented as wearing a military coat and plumed hat but no trousers, and only one boot. He has a bottle in his left hand, and his "unmentionables" are hung over his right arm. It is a very gay little lithograph (No. 143), and the whole scene looks like one out of a comic opera. The same year saw the introduction to President Van Buren of the Haytian Envoy; and H. R. Robinson published a print (No. 144) showing the ubiquitous Major Jack Downing presenting "the Marquis De Quashipompo, Envoy Extraordinary". The Major hides his grin behind his hand, and a grotesque looking negro in the court costume of an earlier century makes an exaggerated bow before the plainly dressed Van Buren.

The early Comic Almanacs, while obviously inspired by Cruikshank's almanacs, were mostly indigenous as regards material used. But very quickly many designs and jokes were lifted from other publications with neither acknowledgment nor permission, the practice being so general that in 1841 the *Old American Comic Almanac* (No. 145) found it advantageous to state that its "designs and matter" were entirely original. One of the largest collections of these ephemera is in the American Antiquarian Society, and Mr. Brigham, in the *Proceedings* of that body, writes of them as follows:—

"A notable class of almanacs which had an enormous circulation and must have been a relief from the earlier statistical and moralizing annuals, were the comic almanacs. The first of these was *The American Comic Almanac* published at Boston by Charles Ellms, in 1831, containing jokes and crude comic pictures. It immediately caught the popular fancy and was followed by a host of imitators—*The Comic Token* and *Broad Grins* in 1832; *The American Comic Annual* in 1833; *Elton's Comic All-My-Neck* in 1834; *Finn's Comic Almanac* in 1835, and many others. In Tennessee in 1835 was started *Davy Crockett's Almanac of Wild Sports of the West, and Life in the Backwoods*. Crockett died in '36, and the almanack was published successively by his heirs, and then by "Ben Harding" until in '39 it was taken over by the firm of Turner and Fisher of New York and continued until '56.—The stories and jokes were in Yankee dialect, the woodcut illustrations were crude, and the narrative the tallest exposition of lying that ever graced a humorous publication. As Crockett said in his first preface: "I can run faster, jump higher, squat lower, dive deeper, stay under longer, and come out drier than any man in the whole country." Fisher published *Fisher's Comic Almanac* from '45-'56, printing his issues with New York, Philadelphia, and Boston imprints. The comic almanacs lasted nearly to the Civil War and foreshadowed the trend of American humor for half a century to come."

The names of a few of the almanacs published at this time—*The Rip Snorter*, *Whim Whams*, *The Merry Elephant*, *The Devil's Comical Texas Oldmanick*,—are sufficiently indicative of the uncouth, rough and ready type of humor that found a wide acceptance in those days. The illustrations were in many instances much more humorous than the texts. The cuts in *Davy Crockett's Almanack* (No. 146) illustrating his definitions of *A Sucker*, *A Puke*, *A Wolverine*, and *A Hoosier* are excellent type caricatures; and *The Friend and the Rival* (No. 147) by Manning in *The Old American Comic Almanac*, although Cruikshankian, is very good work.

The *Letters of Major Jack Downing* were published in book form in 1835, and were illustrated with a number of unsigned humorous plates. In *How*



The Friend and the Rival:
OR
Two different ways of looking at the same thing.

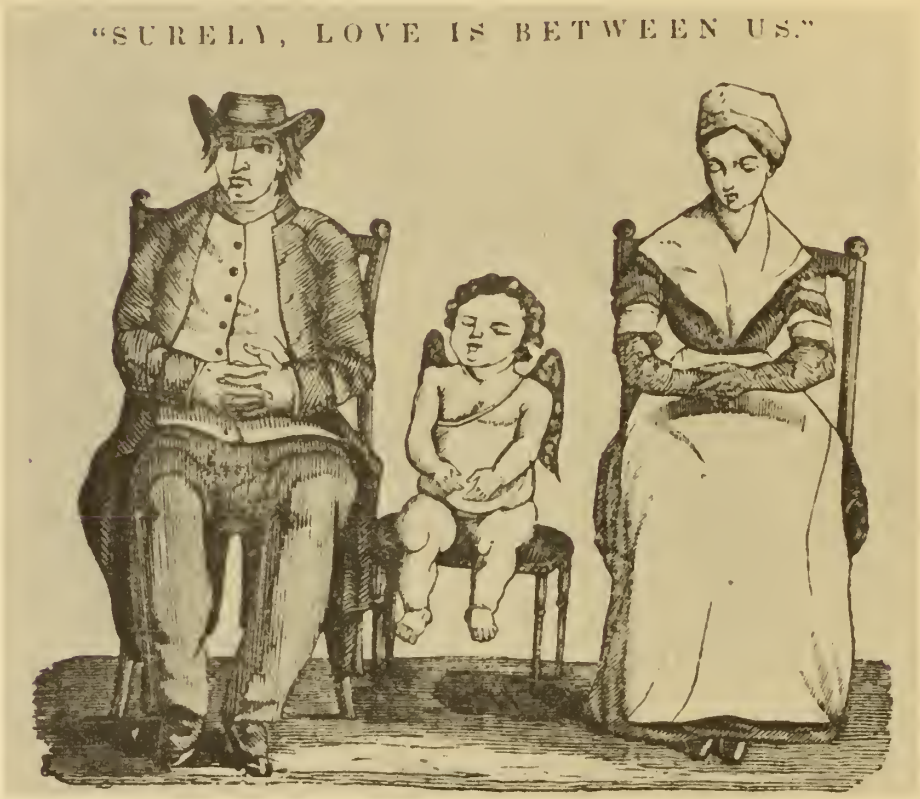
NO. 147



"How much for a bachelor? who wants to buy?"
In a twink every maiden responded — "I — I."

NO. 148

"SURELY, LOVE IS BETWEEN US."



NO. 150

Much for a Bachelor? (No. 148) the artist has caught the spirit of a dream of the Major's in which an auctioneer holds up a wretched fellow by the collar and offers him to an eager group of unprepossessing maidens long past their first youth. The search for other interesting examples of humorous book illustration of this period has proved regrettably unsuccessful, with the notable exception of Harper's 1840 edition of Longstreet's very popular *Georgia Scenes*. This is illustrated with fourteen small etchings by an unknown hand. The little plates are very skilfully done, and although the drawing betrays indebtedness to Cruikshank the sensitiveness and whimsicality displayed are the qualities of a true graphic humorist. The scene between Hardy Slow and Tobias Swift (No. 149) is rich in its suggestions of the humors of posture; while the momentarily forgotten horse, "cribbing" cheerfully at roof boards, makes a splendid foil to the all-to-human pensiveness of the men.

The *Genius of Comedy, or Life in New York, a Ludico-Comico Medley* made its appearance in 1830, and was possibly one of the first humorous magazines in the United States. It was illustrated with very crude wood-cuts. *Every Body's Album* was published in Philadelphia in 1836. Its contents were very similar to those of the comic almanacs, and like them, too, it lifted many anecdotes and cuts from other sources. One illustration that appears to be of American origin (whether it was printed in the *Album* for the first time or no) is *Surely Love Is Between Us* (No. 150). This shows a Quaker youth and maiden in their silent and decorous courtship; between them on a stool sits quite the most modest and prim little Cupid imaginable. The text informs the reader that: "the loving Ebenezer never aspired to taste the lips of his chaste Tabitha until they had 'past meeting'."

The Salmagundi and News of the Day—A Comical, Satirical, Humorous and Entertaining Journal of Scraps & Engravings, was also published in Philadelphia—Vol. 1, No. 1. Jan. 2, 1836. This was a huge news-print sheet, jumbo size, and the "engravings" were wood-cuts of the same inferior quality as those used in the Comic Almanacs.



NO. 149

I am sorry I did not follow the advice of Gervais & go round the Horn through the Straits of Magellan.



*To St Louis 500 Miles
To California 1700 Miles*

A GOLD HUNTER ON HIS WAY TO CALIFORNIA, VIA, ST. LOUIS.

Published by H. K. Robinson, St. Louis, Mo. 1849.



NO. 152

CHAPTER IX

OPPORTUNITIES AFFORDED BY MILLERISM AND THE DORR WAR. FREE LUNCH, JENNY LIND, AND THE FORTY THIEVES. FELIX O. C. DARLEY, OUR FIRST NATIONAL FIGURE IN GRAPHIC ART. YANKEE DOODLE, HUMOROUS WEEKLY. MOSE AND LIZE. H. R. ROBINSON. T. W. STRONG. CARTOONS ON THE MEXICAN WAR. BOOK ILLUSTRATIONS AND CARTOONS ON THE CALIFORNIA GOLD RUSH IN 1849.

IN the early forties the fanaticism of Adventist preachers under William Miller caused serious disturbances and much suffering. So many thousands of people were convinced that the world would be "cleansed by fire" on the 23rd of April, 1843, that for weeks previous to the set date they disposed of their possessions and gathered under huge tents on hillsides to await the crack of doom. Cases of insanity, starvation, and deaths from neglect and accident were frequent. The more humorous side of this hunger for immortality was shown in a small lithograph entitled: *A Millerite Preparing for the 23rd of April* (No. 151). The drawing displays a large fireproof safe, the door of which is open and the key on the inside. The safe is stocked with ice, cheese, brandy, cigars, a ham, and a palm leaf fan. On the floor of the safe a man is seated, thumbing his nose, and saying: "Now let it come! I'm ready!!"

Another crisis that gave rise to some amusing graphic comment was the so-called "Dorr War" in Rhode Island in 1842-'43. Under the antiquated charter granted by Charles II which continued to serve the state as a consti-

tution the efforts of the rank and file to obtain suffrage privileges seemed forever doomed to failure. But in 1842 Thomas Dorr called a convention of the unfranchised and framed a new constitution which was voted into effect by the malcontents, and Dorr was at the same time elected Governor. Thereupon followed some farcical situations in which Dorr signed some manifestoes, seized some obsolete cannon, made an abortive attempt to capture the state arsenal, and so on; while the landowners' and taxpayers' Governor proclaimed him a traitor and a rebel, and appealed to President Tyler for military aid. Dorr's government and army dissolved overnight, but, ridiculous as some of his actions were, it was largely due to his efforts that a new constitution was adopted.

The Whig press satirized Dorr and his men unmercifully; while the Democrats hailed him as a hero during his "war", and as a martyr after he was sentenced to life imprisonment. *Daw's Doings, or the History of the Late War in the Plantations*, Boston, 1842, is more a burlesque of the broad slapstick variety than a satire, but there is much excellent fun in it, and it has a few good comic illustrations. The one entitled *Arrival of the Slambang Artillery* (No. 152) portrays Dorr in Napoleonic uniform on a platform supported by two barrels haranguing his motley followers. One of these, a tall, lean, out-at-elbow fellow, arrives astride a diminutive ass harnessed to a wheelbarrow in which is the muzzle of an old cannon.

One of the largest and most curious lithograph cartoons ever published in America was on this affair: *Trouble in the Spartan Ranks, Old Durham in the Field* (No. 153), (15 by 19 inches), signed "C. Maolsehber", and published by Wm. Andrews in 1843. To the right stands James Fenner, who had just been elected Governor under the new constitution. He is presented as an enormously fat man with huge horns. Caught up and held upon these horns is Dorr, whose right foot is bootless and discloses a cloven hoof. Fenner points with a whip to a banner held by a symbolical figure in armor. The banner displays a design of a winged and bearded man with a snake about his neck and an hour-glass in his hand, and a legend to the effect that Dorrism shall be no more



NO. 151



NO. 153

in Rhode Island. To the left are several figures with numbers and initials on their hats. In the immediate foreground a lady of the "Dorrick Circle" is examining a dubious individual, one of the Spartan volunteers from New York. At the back rise the towers of the Armory of Marine Artillery. The drawing throughout is excellent, and the many details of the design are very amusing.

Although "free lunches" are among the glories of the past, few men realize that that past extended much beyond the enactment of Prohibition; but there is a print proving that the custom was in vogue at least eighty years ago. However, the fare provided seems to have been decidedly inferior to that within the memory of man. "Horse Sassengers" was the name given to the *piece de resistance*, and judging from the lithograph (No. 154) with that title they must have been fearfully and wonderfully made, and to say the least, were somewhat difficult to digest. But they gave an anonymous artist an opportunity to make a really grotesque drawing, and we who are alive today may still enjoy that, fatal though the effect of the "sassengers" themselves may have been.

The great furor of excitement so skilfully if not admirably worked up by P. T. Barnum over the *debut* on this continent of Jenny Lind in 1850 was effectively bantered in two lithographs signed *H. B.* and published in that year. One, entitled *The Second Deluge* (No. 155), shows a great number of people with the heads of donkeys and geese pressing towards the entrance of Castle Garden, the building where the prima donna was to sing for the first time in America. The people are dressed in the height of fashion, and the men are carrying bouquets. In a tree to the right a monkey with the head of Barnum thumbs his nose. The other print features a coach, in which Jenny Lind is seated, drawn by a crowd of men with horse collars and donkeys' ears. It is called *The Baltimoreans, or Going the Whole Ass, Tail and All*.

The control by Tammany of the New York Common Council in the forties, and the scandalous corruption and general incompetence of the members called forth a graphic indictment in the unsigned lithograph entitled: *The Forty Thieves or the Common Scoundrels of New-York* (No. 156). The Council-

71

for the first time in the history of the
the world, it did not.

A sepia-toned illustration of a group of men in a bar or saloon. One man in a top hat is standing and gesturing, while others are seated at tables. A dog is visible in the foreground. The scene is depicted in a sketchy, etched style. In the foreground, a man in a dark suit and top hat stands on the right, gesturing with his right hand towards a group of seated men. The seated men are at small tables, some holding glasses. A dog is lying on the floor in the lower right. In the background, a large, ornate vase or urn sits on a table. The overall atmosphere is one of a social gathering in a formal or semi-formal setting.

13 42 14 32 14 73

A sepia-toned illustration of a crowded outdoor scene, likely a fair or festival. In the foreground, several men in 19th-century attire are visible, including one in a top hat and another in a military-style uniform. A woman in a long dress stands in the center. The background is filled with a dense crowd of people and trees.

First appearance of Jenny Lind in America

NO. 155



NO. 157

days such connoisseurs were few, and even in these their number does not seem to include the booksellers.

The only illustrator in America who up to the end of the Civil War had made a national reputation was Felix Octavius Carr Darley. He was born in 1822, and at the early age of twenty-three was producing masterly drawings. He was a hard and a conscientious worker, and was facile, inventive, and versatile. For many years from 1845 on he made illustrations for Peterson's *Illustrated Edition of American Humorous Works*. There were 36 titles in all, and most were illustrated by Darley. Among the good things from his hand in 1848 we have the cover design for the humorous weekly, *John Donkey*, illustrations etched on stone for Irving's *Legend of Sleepy Hollow* (No. 157), and illustrations for Wm. E. Burton's *Waggeries and Vagaries* (No. 158). His

WAGGERIES AND VAGARIES.

BY

WILLIAM E. BURTON, COMEDIAN.



And here have I been for an hour, balanced on my wooden pin, with my face
to the mud and the water, my flesh not cocked in the air, and
an unsightly sacker pulling at my one."

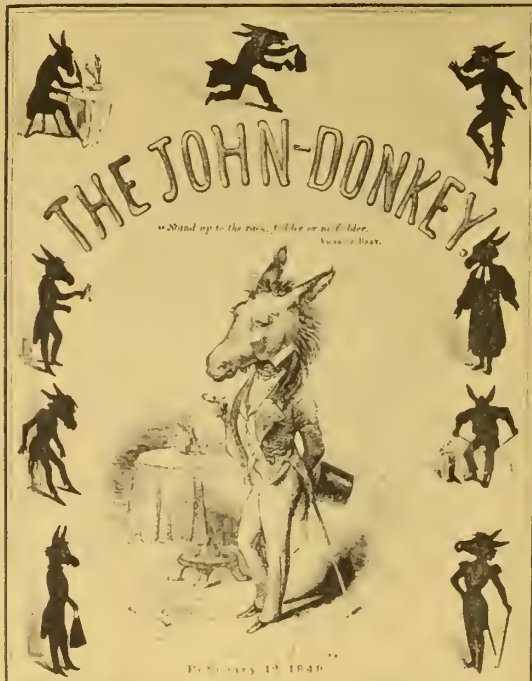


"As there was no benches nor nothing to sit down on, which warrens and marmosets don't
care, for they've no settled parts in their bodies, which is all due to their wretchedness."

PHILADELPHIA: CAREY & HART.
1848

NO. 158

VOL. I. (Three Dollars per Annum, in Advance—Single copies Six Cents) NO. VII.



PUBLISHED AND SUPPLIED BY

NO. 159



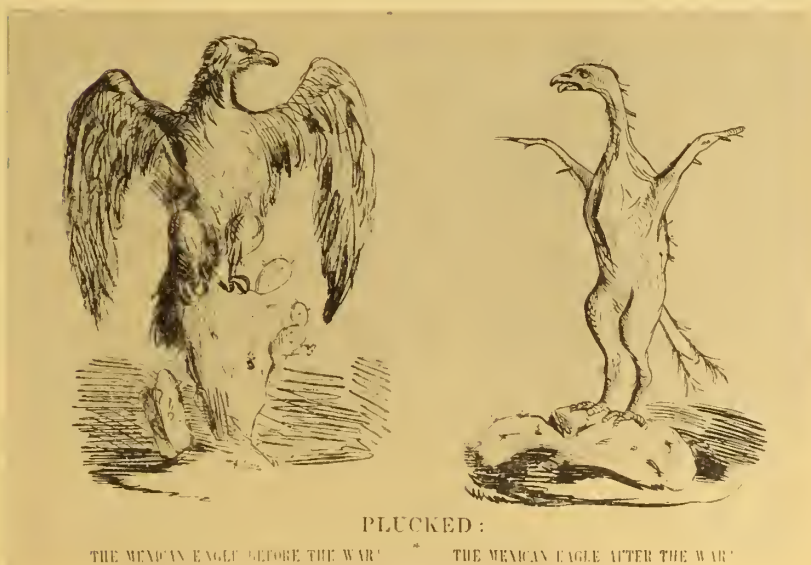
NO. 160



NO. 161



NO. 162



NO. 163

work became so popular that publishers who advertised books "Illustrated by Darley" were as certain of good sales as were their confreres in England with the magic "Illustrated by Cruikshank". Darley was not exclusively a humorous draughtsman, but many of his best illustrations are humorous. The light touch and the whimsical detail, the grotesque invention and the purposeful exaggeration were all at his command, and he could compose and group his figures with certainty and ease. The Irving illustrations are of very high quality etched with a fine yet sure line, and interpreting the droll humor of the text with masterly reserve and delicacy. The frontispiece to the Burton book shows what he could do in the way of grotesque—the mermaids and mermen in the cave look so lugubrious as to be laughable. And possibly no one ever associated wisdom with the donkey, but Darley's cover design for *The John-Donkey* (No. 159) presented that animal-headed gentleman in such serious, reflective, and dignified mood as to render the fantasy not only amusing but attractive.

Two years before John Donkey courageously undertook to "stand up to the rack, fodder or no fodder" in Philadelphia and survive for ten months, *Yankee Doodle* made its bow in New York. This was a lively and truculent little weekly which hewed its way bravely for a little over a year, and printed many good and amusing cuts. The cover design (No. 160) shows Yankee Doodle, high-hatted and armed with an axe, standing nonchalantly in a clearing, flanked by monstrous rocks and fantastic trees from which imps and sylphs look out. Above the title Yankee Doodle is being greeted by Don Quixote, Mr. Punch, Harlequin, Mr. Donkey, and others. In the lower left hand corner may be seen the portrait of a bearded man with the initial *P.* above it. According to Weitenkampf, Charles Martin was the principal artist, and as I know of none whose name begin with that letter, the portrait is presumably that of the editor, and the initial that of the engraver. *The Mass Meeting of Applewomen* (No. 161) by Read is one of the jolliest things in the volume. The aggressive harridans are portrayed in indignant conference over an order issued against them by the then mayor Brady. The "chairman" is smoking a

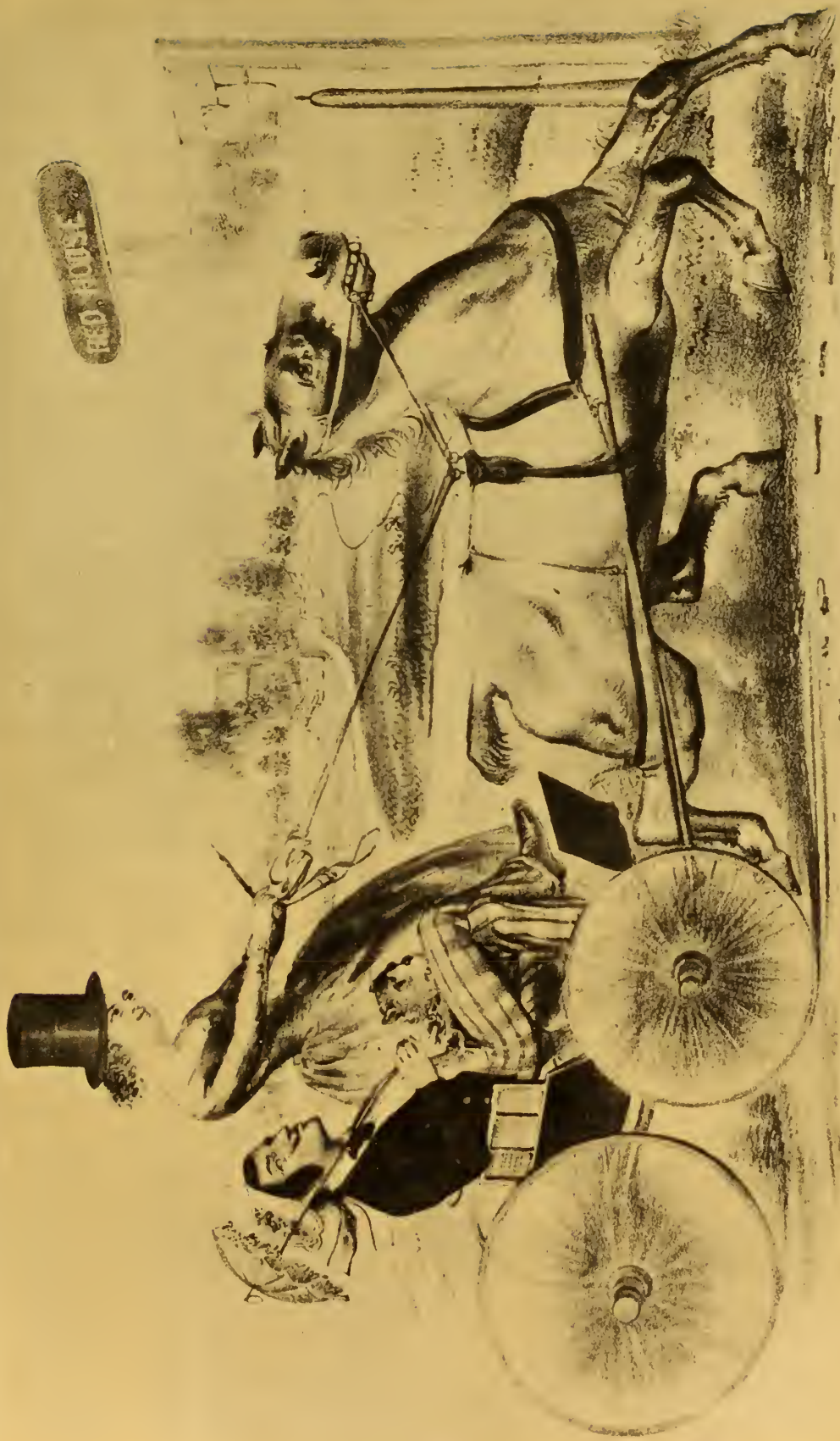


Illustration according to the description in the paper, that by the same Publisher, in the London Times, the London Standard, and the New York Herald.

MOSE AND LIZE ON THE 3RD AVENUE N.Y.

Mose—Will d in my fuddens if 'Is went sport—now: wa pass ur 'Red House' do ver puthest now! (He Gid, cress ur let ur few fives looken at us, an if they kin beat is er than de quoe Ginnel. Andersen lead ter hit me over de head and de Trumpet more an once if I don't d in me!

By Michael, by: Samuel Phillips, 57, 4, 8, near 3rd Avenue, New York.

pipe while one member is orating with wild gesticulations and others are standing and sitting about. An elderly reporter from *The Sun* is evidently in trouble over the language being used. On the wall are signs demanding: "The Old Days Forever", and "Our Rights". A crude drawing of a man hanged to a pole is labelled: "Brady".

A curious conceit, showing the sporting aspect of music, is presented in *The Celebrated Racer, De Meyer, (the property of G. C. Reitheimer, Esq.,) winning the Great Fall Sweepstakes of 1846* (No. 162). This extraordinary drawing offers a centaur-like monstrosity with the head, chest, and arms of a man, a grand piano body, and legs encased in plaid trousers and ending in ball feet. The amiable beast is galloping along, followed by a man astride a violin, urging him forward with his bow. It is a most hilarious drawing. Even if *Yankee Doodle* shared the annexationist mania then epidemic in the United States, he was yet humane enough to feel sympathetic towards the conquered enemy. For no one not entirely heartless can gloat over the pathetic spectacle of the Mexican Eagle *Plucked* (No. 163). In his former pride of wing and feather he is standing on a cactus—arid enough, in all conscience; but after his misfortunes he is shown on barren stones: a detail of praiseworthy invention and significance.

New York in the middle of the 19th century had its upper crust of low life no less than London, and Mose and Lize were every bit as gay and quite as much in evidence as 'Arry and 'Arriet across the water. Mose is usually represented as of Irish extraction, although where he got his name is one of the mysteries about the b'hoy. Another question for the curious is the origin and fate of his peculiar dialect. Mose and his gal figure prominently in the humorous papers of the time, and in the lithograph (No. 164) issued by James Baillie in 1848 they are to be seen in all their glory, returning from the races, or from some outing or clam-bake. They are more than a little tight, and have exchanged places and hats. Lize is standing up, holding the reins and whip, while Mose leans back at ease, with a cigar in his mouth, and Lize's diminutive parasol over his shoulder. The original lithograph is quite daintily colored.

Of all the designers and printers of lithographic caricatures and cartoons between the thirties and the fifties H. R. Robinson was the most prolific. And of him we know even less than we do of William Charles. Frederic Hudson in his *History of Journalism in America*, 1873, states that "There was a lithographer named Robinson who lined the curbstones and covered the old fences of New York with his peculiarly characteristic caricatures during Jackson's and Van Buren's administrations, which frequently produced a broad grin on the face of the metropolis in those days." This is the only known reference to



NO. 165

Robinson's activities; but his business card, very probably designed by himself, is reproduced here (No. 165) from the original in the American Antiquarian Society. In the absence of any other data about Robinson the card is of great interest, showing as it does, the outside of his shop at 52 Cortlandt Street, the windows of which are filled with prints. Robinson's chief interest if not his principal output was graphic humor, and most of the unsigned prints published by him he himself drew on the stone. Although he employed several of the most capable cartoonists (including Clay and Sarony) during his twenty years as printer, many cartoons of his own designing rank very high indeed.

One of Robinson's best caricatures was that of a politician who had succeeded in whipping some of the states into line on an issue or a candidate put forward by himself. The victim is given the elongated neck and the beak of the barnyard monarch, and the hair and beard are so treated as to suggest wattles and feathers, yet the exaggeration is at no point impossible. Spurs at the heels, and a nobby stick held so that it projects tail-like behind him complete the impression confirmed by the title: *Chapman Trying to Crow* (No. 166). It is an exceptionally lively and unmannerized drawing. Another lithograph (No. 167), published at about the same time, shows a portly, sour-visaged individual scowling over his shoulder and wondering: "What are the fools laughing at?" Pinned upon his back is a paper on which is scrawled: "The Good Natured Man." Although carefully and skilfully drawn this is in the Cruikshank tradition, and it is much below the Chapman caricature in distinction and originality.

Thomas W. Strong was another designer and publisher of lithographic cartoons. He was in business in New York early in the forties, and continued active for more than a quarter of a century. He did general illustrating, and published penny ballads and comic valentines. Like Robinson he employed (or purchased designs from) popular draughtsmen, and also published many unsigned drawings, some if not most of which may be safely assumed to be his own. A particularly good caricature of General Santa Ana was published by Strong in 1846. *The Mexican Commander Enjoying the Prospect Opposite Matamoras* (No. 168) portrays the General on a boney but patient old nag, trotting out to gaze with indignant amazement upon the American flag hoisted above the city. The drawing is admirable; the diminutive body of the Mexican President, lean and chesty, the shouldered sword, the enlarged and brutalized head, the triangular hat and the large black plume—all these details must have been conceived together, there is no sign of uncertainty or of fabrication.

E. W. Clay made a good cartoon on the Mexican War in *Uncle Sam's Taylorifics* (No. 169), published by Robinson. In this we renew acquaintance with Charles's bull-headed John Bull, who stands at the right on his Island,

CHAPMAN TRYING TO CROW.



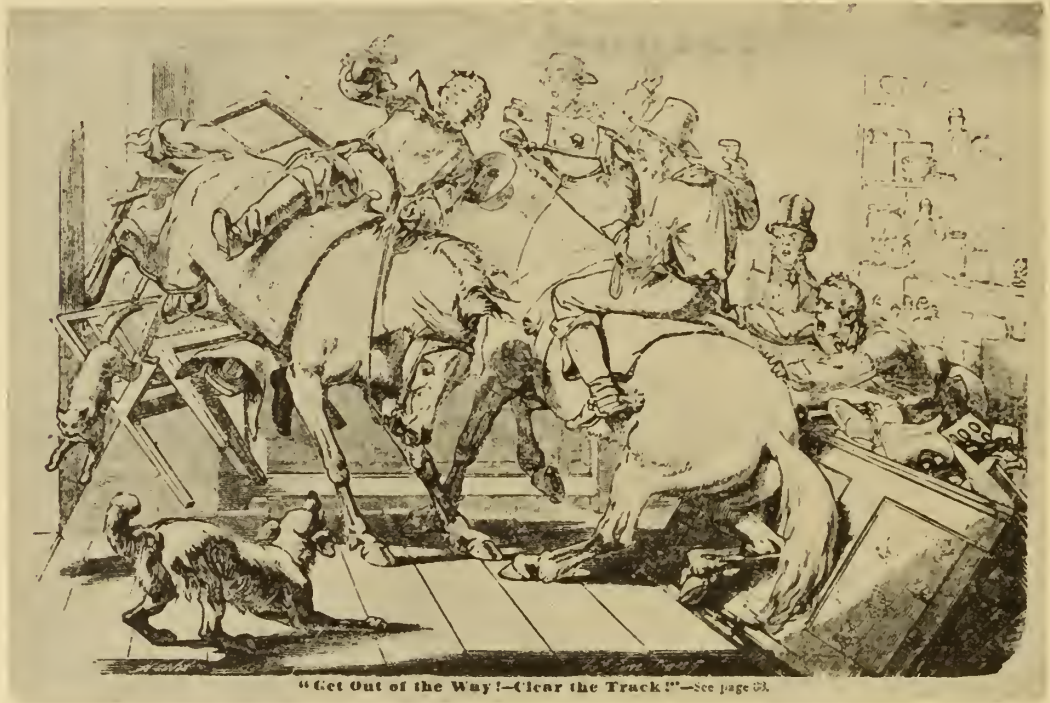
Printed & Published by H. B. Brown, No. 11 & 13, N. E. Cor. of 1st & 2nd Sts., N. Y.



WHAT ARE THE FOOLS LAUGHING AT?
HOW I HATE PEOPLE TO BE ALWAYS GRINNING!!

Printed & Published by H. B. Brown, No. 11 & 13, N. E. Cor. of 1st & 2nd Sts., N. Y.

fishing pole in hand, seeking to take advantage of Uncle Sam's preoccupation and catch a bit more Oregon. Uncle Sam himself (still clean shaven, and with a feather in his white plug hat) is booting an armed man representing Mexico across the Rio Grande and at the same time snipping him in two with a huge pair of scissors, one blade of which is labelled "Volunteers" and the other "Gen. Taylor."



NO. 171

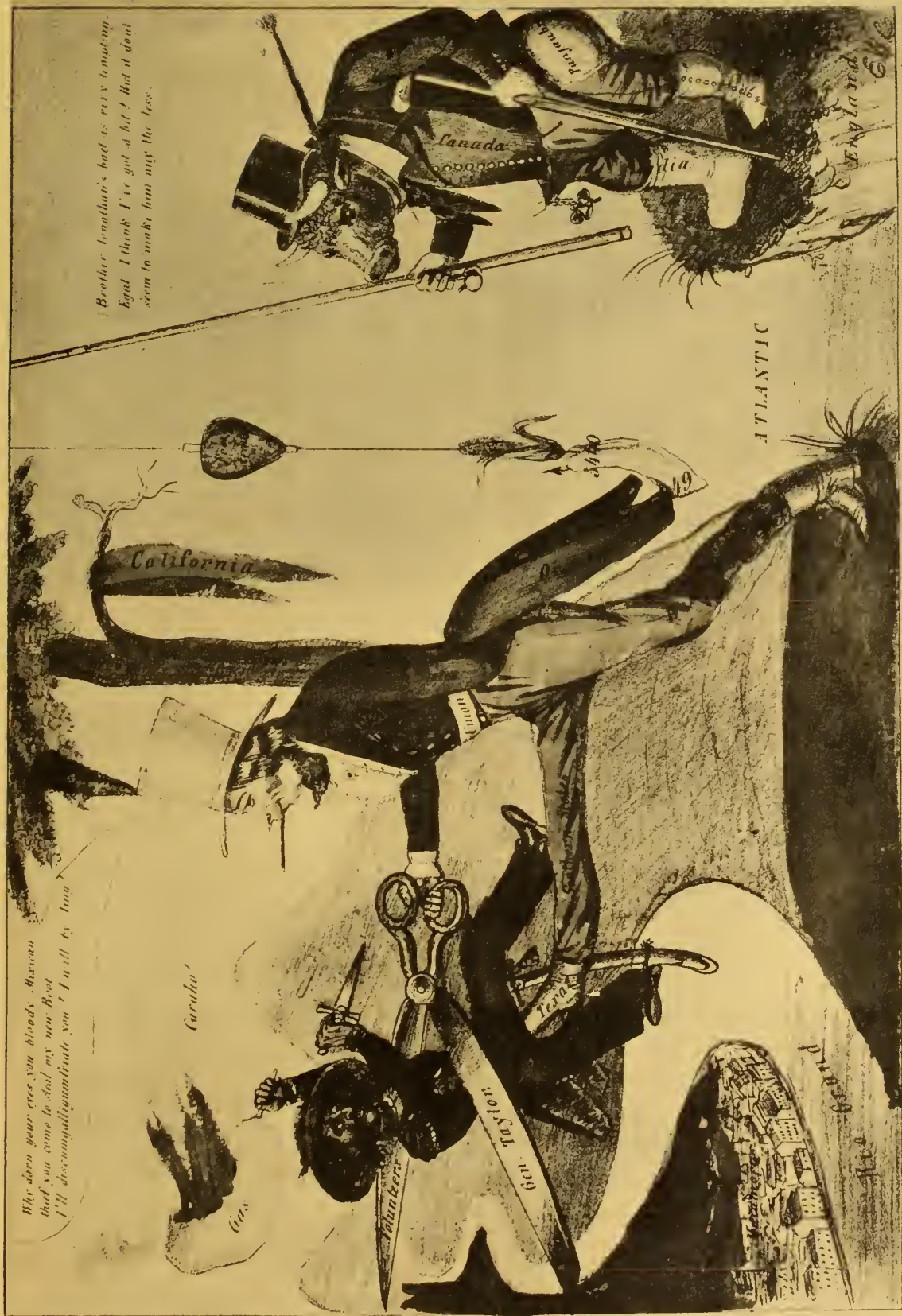
The discovery of gold in California in 1849 started eighty thousand Americans westward on a journey as ill-considered as was the Children's Crusade. There was more tragedy than humor in the adventures of those romantic would-be miners; and the percentage of those who got any gold other than that of experience was very small indeed. However, the experiences of a handful of writers and artists among the travellers have been preserved for us between the covers of shabby books, and they are well worth glancing through. The best of the lot were by Englishmen,—A. H. Forrester (Alfred Crowquill), and W. R. Ryan. The *Good Natured Hint about California* and the *Personal*

Adventures are much more amusing than the American efforts; but J. A. and D. F. Read in their *Journey to the Gold Digging Region*, Cincinnati, 1849, are not far behind with their energetic little hero "Jeremiah Saddlebags" (No. 170), and Charles Nahl's illustrations to A. Delano's *Old Block's Sketch Book* (No. 171) showed the way to many delineators of the rough and tumble life in the West. Ballads celebrating the trials and triumphs of the miner, with crudely cut and colored illustrations were in great demand; and the lithographic houses profited by the scepticism or cowardice of the stay-at-homes by issuing prints on various aspects of the gold fever.

Off for California (No. 172), drawn by Manning, is a scene on the dock, which is crowded with gold seekers, weeping wives, and anxious bailiffs with warrants. The prospective miners are burdened with baggage of all kinds, and several are wearing top hats and are armed with rifles. *A Gold Hunter on His Way to California, via, St. Louis* (No. 173), published by Robinson, is, by contrast, a placid, even a phlegmatic fellow. His equipment includes high boots, a pick, a shovel, a long handled pan, a pair of balances, a tea-kettle, a string of sausages, a pocketful of knives and pistols, an iron pot that serves as helmet, and a substantial looking portmanteau. He is shown serenely marching past a sign-post on which is printed: "To St. Louis,—350 miles. To California, 1700 M."

The arrival of a few thousand Europeans to swell the number of gold hunters led to some apprehension on the part of American authorities lest the foreigners should raise their own flags over their claims. A most amusing cartoon on this aspect of the situation, called *Defence of the California Bank* (No. 174), shows Queen Victoria seated on a bull arriving in the Bay of San Francisco. She is closely followed by the Russian Bear with the head of Nicholas. Flying above them is a bird with the head of Louis Napoleon, and Isabella II of Spain is swimming toward the shore. Victoria is made to say:

"Oh Dear Albert don't you cry for me
I'm 'off' for California with my shovel on my knee"



UNCLE SAM'S TAYLORIFICS

" 'Till sick in the Wood' I'll burn
myself & don't miss me if you will in
your new birth "

Oh you villain! Come back and pay your
board bill, here I've been feeding you six
months and not within but promises,
torturing me at the same time and such a
satisfactory as to see in all your letters

Is't Now Yealife Death and would you be after seven, your poor wife
and the ten children all alone in the wide world wid'out a rap
to buy the powder and the horse an' more to keep the back of me
warmen this cold weather'

30 If it suit you and her
 let it be done let us
 see if it patch us in
 the back

*' W'n them Creditors I thought
I was clear of them*

Oh my dear John Peter what
will become of me 'O'.

John m. says there is the help will
the household the 11th move in the
house and enclosed a paper and
he'll have to go up

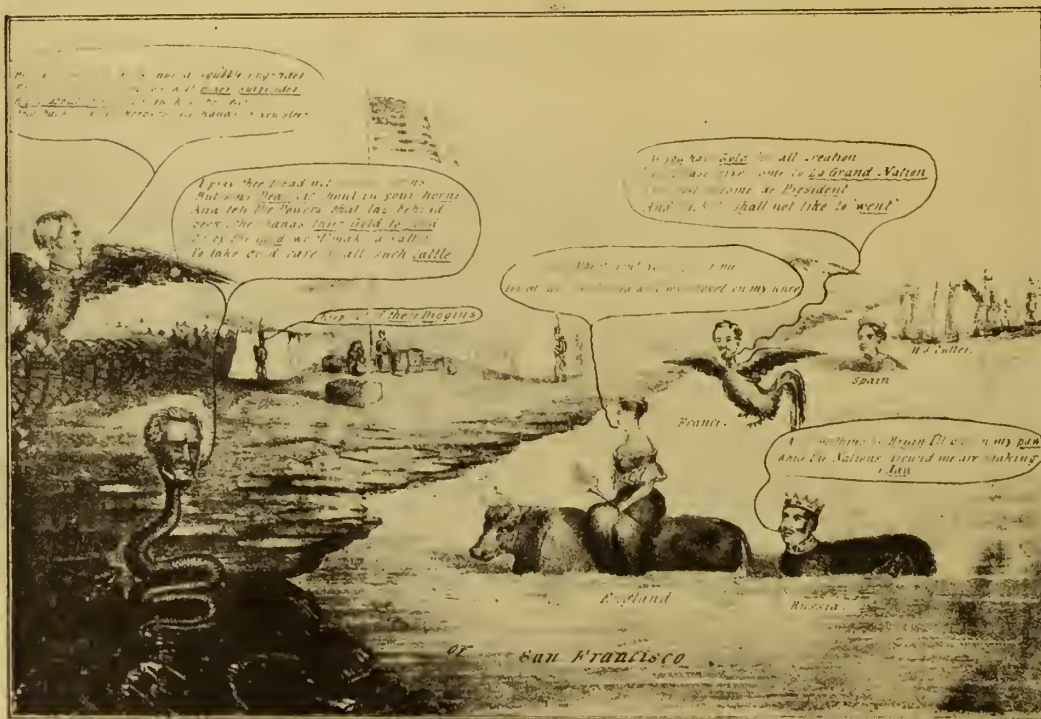
Make him look like he was
the BULLY

Ill note him
At Green-poll

For CALIFORNIA
... ..
this side up
with care

For CALIFORNIA
... ..
this side up
with care

OFF FOR CALIFORNIA.



DEFENCE OF THE CALIFORNIA BANK

The other invaders are also provided with doggerel couplets. On the coast is a huge rattlesnake with the head of President Taylor, warning them off; and in the background is an eagle-bodied General Scott, flying over a battery of guns.



LOLA COMING!



EUROPE FAREWELL! AMERICA I COME.

NO. 186

LOLA HAS COME!



ENTHUSIASTIC RECEPTION OF LOLA BY AN AMERICAN AUDIENCE.

NO. 187



THE LANDING OF THE PILGRIMS ON PLYMOUTH ROCK

NO. 177

CHAPTER X

THE LANTERN. FRANK H. T. BELLEW. THOMAS BUTLER GUNN. YANKEE NOTIONS. H. L. STEPHENS. NATHANIEL CURRIER. DANCING FOR EELS. JOHNSTON'S THE OLD SOLDIER. ANNEXATIONIST MANIA. THE EMPEROR OF HAITI. BORDER RUFFIANS. CARICATURE OF JAEEL. THE COURTIN'. HUMOROUS BOOK ILLUSTRATIONS OF THE FIFTIES. ANTI-UNCLE TOM.

THE *Lantern* was the name of the next humorous weekly to shed light on the follies and foibles of the times, and it burned brightly for about two years before it was suddenly extinguished in 1853. Its chief graphic attractions were drawings and cartoons by Bellew, Gunn, and Stephens. Frank H. T. Bellew was born in India in 1828, was educated in France and England, came to America in 1850, and was active in comic journalism until his death in 1888. He did a prodigious amount of work for many magazines, and was in great demand as an illustrator of humorous books. In the eight little drawings for the *Trials of a Witness* (No. 175) Bellew shows the humorous aspect of the bullying of a well intentioned man. The changes of facial expression, and of gesture and posture, are done with such skill and sympathy that the little series is a memorable one. Another very humorous set of drawings was *Mr. Bullbear's Dream*, in which a stock broker has some adventures as a penguin. *Jonathan Micawber waiting for something in the shape of a President*

to turn up (No. 176) is a most amusing composite portrait; and Bellew here thrusts directly at the indifference of the American people and indirectly at the then president, Filmore.

Thomas Butler Gunn contributed a series entitled *Tableaux of American History* which was probably the first of those burlesque drawings in which the introduction of the incongruous supplies the fun. *The Landing of the Pilgrims on Plymouth Rock* (No. 177) is a fair example. The pilgrim walking down the gangplank carries a carpet bag and a warming pan; others are wearing plug hats, and smoking cigars; and Indians on the shore are acting as runners for hotels. Gunn added a touch to the half-horse, half-alligator monster in his *Portrait of a Distinguished Mississippian* (No. 178); and in *The Eagle and the Wren, or, Birds of Freedom Taking Liberties* (No. 179), he presents an amusing Uncle Sam-Eagle standing on top of the world watching with complete satisfaction the flight of Cuba from the control of Spain, which is represented by an indignant lion and a baffled Queen Isabella.

Yankee Notions: or, Whittlings from Jonathan's Jack-knife, also appeared in 1852, and had the luck to live twelve years. It was published by T. W. Strong, and illustrated by Bellew, Gunn, McLenan, Howard, Magee, Worth, Dallas, Woolf, and Carlton. The April Fool cover design (No. 180) is typical of the quality of humor and drawing to be found in its pages.

In 1851 the lithographic house of L. Rosenthal of Philadelphia published a little album entitled *A Comic Natural History*. This contained forty chromolithographs from drawings made by H. L. Stephens (1824-1882). City types and public men of the day were somewhat clumsily caricatured,—as for instance, Edwin Forrest's head was centered in a *Star Fish*; Henry Clay's head on an animal's body was *The Same Old Coon*; and the city tough (usually called "the b'hoy") was pictured with a giraffe's body in coat and trousers (No. 181). The *Wharf Rat*, one of the most grotesque, is one of the best. Others included *The Bird of Paradise*, *The Milliner Bird*, *The Vampyre*, and *The Catamaran*.

Nathaniel Currier, who had been in business for twenty years before going

TRIALS OF A WITNESS



Being cross-examined, witness says that Jones had a cast in his eye.



Thinks it was the right eye.



Witness swears it was not the left eye.



Appeals to the Court.



Is told to look at the jury.



Returns to his seat, and says the right or left eye.



Agrees with the jury that the stand committed.



And concludes.

NO. 175



JONATHAN MICAWBER
WAITING FOR SOMETHING IN THE SHAPE OF A FISH.

NO. 176



Portrait of a distinguished Mississippian.

HALF HORSE, HALF ALLIGATOR, WITH A LITTLE OF THE SNAIL
AND FORTY.

NO. 178



NO. 179



NO. 180



NO. 181



NO. 185

into partnership with Ives in 1856, was one of the many able designer-lithographers, and some of the cartoons published by the firm during the presidential campaigns of '56 and '60 were drawn by him. But it is difficult if not impossible to decide which were his, as the practice of anonymity was still largely in vogue. Generally, designs bought of independent or free-lance artists were signed—thus Thomas Worth, many of whose works were published by Currier & Ives, always signed his drawings. The candidacy of John C. Frémont brought forth some very good cartoons from the presses of this firm. *The "Mustang" Team* (No. 182) is a fair sample. A light two-wheeled wagon, drawn by a despairing nag is held up at Union toll-gate by the keeper, who fears the weight of the load. The "load" is mainly on the horse—Greeley of the *Tribune*, Bennett of the *Herald*, and Raymond of the *Times* are all on his back. Frémont is seated on the buckboard, bearing a large cross, symbolic of his supposed Roman leanings. In the wagon is a sack of gold for "Bleeding Kansas", and a female figure, possibly Kansas herself. Another cartoon, *The Great Republican Reform Party* (No. 183) shows half a dozen queerly assorted and appropriately dressed would-be supporters stating their demands to Frémont, who promises them all they desire. The force of this cartoon is increased as one realizes that the petitioners are a prohibitionist-vegetarian, a feminist, a socialist, a free-love advocate, a Catholic priest, and a free negro.

Currier & Ives also published many amusing lithographs dealing with humorous aspects of every day life. *Cuffee Dancing for Eels* (No. 184), 1857, is a good example of this genre. On a wharf is seen a group of loafers and urchins watching a squat though lively little negro going through his solo performance. Another negro holds a bunch of eels temptingly before the dancer. The indolent and casual interest of the onlookers is ably contrasted with Cuffee's animated movements.

The influence of cartoons on social caricature and vice versa is not always clearly observable, and therefore it is of cogent interest to mention a cartoon published in *Vanity Fair* three years later in which we see Stephen A. Douglas *Dancing For Eels in the Charleston Market* (No. 185), Charleston being the



NO. 182



NO. 183



JOSEPH HANTING FOR EGGS.
CATHARINE MARKET

NO. 184



COMPETITION IS THE LIFE OF TRADE.
Walk over, Ladies and Gentlemen (if you can) NO CHARGE.

NO. 188

seat of the Democratic Convention. Flanking him right and left, and observing his performance with disfavor, are President Buchanan and Jefferson Davis. In the background are to be seen Governor Wise of Virginia, and ex-President Pierce.

In 1852 D. C. Johnston brought out a little publication, illustrated by himself, entitled *The Old Soldier*. It contained a number of miscellaneous humorous lithographs, among which were two on Lola Montez, the celebrated dancer. One shows her departure from Europe in a swan-boat (No. 186). She is kissing her fingers in farewell to a group of weeping kings and princes on the shore, while a cupid is shooting a final arrow at them from the stern. The other (No. 187) shows Lola's debut in America. The theatre is empty save for a Quaker in the orchestra who gazes at her from behind his hand, and a man in a box who looks wide-eyed over the pages of the *Herald*. Another illustration (No. 188) comments on the laxities of the street cleaning and police departments of the time. Two ruffians, armed with brooms and having placards bearing the words "Body Guard" on their backs, occupy the breadth of a cleanly swept path across a street, menacing each other and spattering passers-by with mud from their implements of livelihood and defence. These drawings show a great increase in power over Johnston's earlier work.

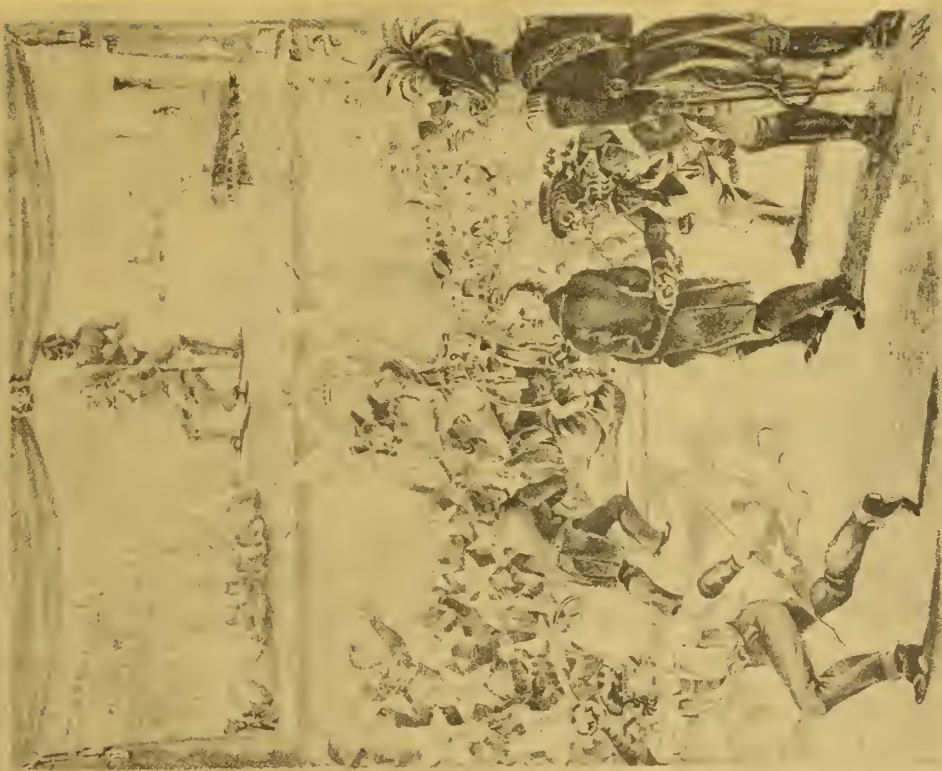
The field of political cartooning in America was very considerably widened in the early fifties by the annexationist mania which followed upon the acquisition of Texas in 1845 and of the whole country westward to the Pacific in 1848. Filibustering expeditions were sent to assist the revolting Cubans; fantastic dreams of empire were engendered by Peary's forced trade agreement with Japan; and the Oregon dispute with England still flared up from time to time. In June, 1850, *Punch* published two drawings of *Master Jonathan Trying to Smoke a Cuba*. The first showed him boldly puffing at a large cigar labelled "Cuba"; the second showed him suffering from its effects. In answer to *Punch's* assertion: "It wont agree with him", an American cartoon (No. 189) portrayed Jonathan seated on the rigging of an American ship, armed with cutlass and rifle, and smoking furiously and blowing out clouds of priests,

THE EXPEDITION.



in spite of Vera, John Bull's death and the capture of the British Lion's boarding
MASTER JONATHAN (the ship) to SMOKE a CUBA. Will it not agree with him?
I am not a Parrot, I am not a Parrot, I am not a Parrot, I am not a Parrot.

THE APOTHEOSIS.



OUR CONSUL at Havana is not a by Don Quixote with the Order of the Golden Fleece for his
Neutrality in the CUBA Question under the Appause of the Headline Powers. The STARS in
the hands of JONATHAN (the ship) of securing a CUBA must be smoked "anaphora."

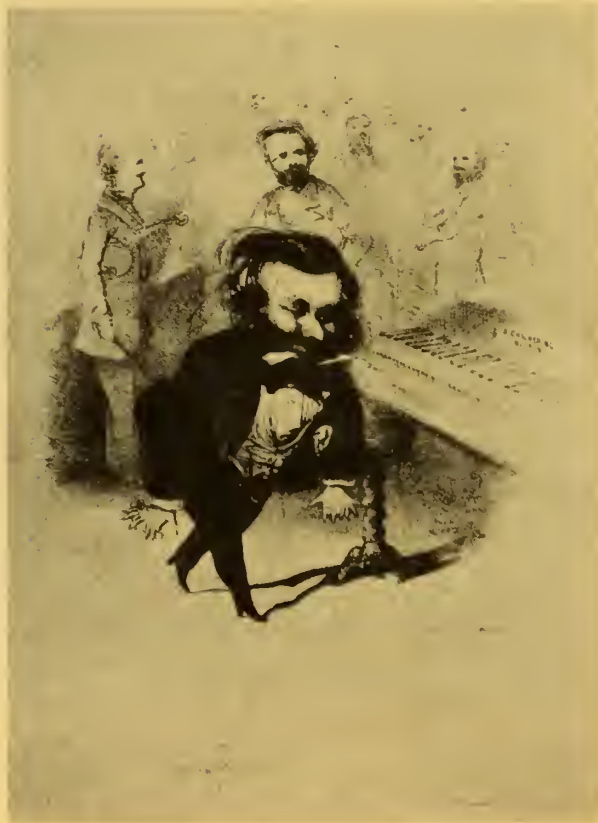
nuns, Spanish officers and officials, crosses, chains, etc., etc. Below, on another ship, Punch and the British Lion in dog-toby frill are shown in impotent fury. Another cartoon by the same artist (No. 189) shows the United States Consul at Havana being "decorated by Don Quixote with the Order of the Golden Fleeze for his Neutrality in the Cuba Question". "Absolute Powers", represented by animal headed figures in military uniform, look on approvingly, while a decrepit man on a throne bestows the insignia on the kneeling American Consul. The Stars (some star-headed figures) are shown in consternation; and Jonathan, armed with flag and cutlass, runs off swearing: "Cuba must be smoked anyhow!"

In *Soloque, Emperor of Hayti, Creating a Grand Duke* (No. 190) we have a capital though savage satire on the mushroom empires founded by megalomaniac negroes who possessed sufficient martial and executive cunning. And quite possibly the anonymous draughtsman intended an oblique thrust at Napoleon III and Dom Pedro of Brazil. But there actually was a negro, Souloque, who proclaimed himself Faustin I and who held power and maintained a burlesque imperial state in Hayti from 1849 to 1858; and it is not at all unlikely that the grotesque scene in this print is closer to such incidents it ridicules than even the artist supposed. In any case, it is an excellent and most amusing drawing: the amazingly proportioned and arrogant Emperor, his bloated consort, his imbecilic Prime Minister, the bullying and giggling courtiers, the awed expectant Grand Duke, and the diplomatic representatives of the United States, Great Britain, and France—all are most felicitous characterizations.

Liberty, the Fair Maid of Kansas—in the hands of the "Border Ruffians" (No. 191) portrays the Democratic leaders as jovial and unscrupulous marauders. Robbery, murder, and abduction (common occurrences during the struggle between free-soil and pro-slavery advocates in the new state) are here laid to Pierce, Buchanan, Cass, Marcy, and Douglas. The cheerfulness with which these men supported measures leading to such crimes is forcibly emphasized by the cartoonist in depicting them as the actual outlaws.



NO. 195



NO. 192

When Alfred Jaell, a well-known Austrian pianist and composer, gave a concert at the Music Hall, Boston, in 1853 his brilliant performance took the town by storm. A lithograph caricature of the pianist (No. 192), drawn by E. Masson, cleverly expressed the popular opinion by showing him bowing to the audience and unobtrusively displaying his *ten-fingered* hands. Quite aside from this amusing detail, however, the caricature is a good one. The large, broad head with its confident and satisfied expression, the wide shoulders, the expanse of shirt bosom and vest, the projecting collar, the heavy watch chain, and the silk handkerchief, all these details were observed and exaggerated by the artist; and all this massiveness and impressiveness is supported on slender, diminutive legs, and the smallest and daintiest of feet.

Harper's Weekly, started in 1857, at first carried no cartoons; but was soon printing "last page comics" by Bellew and other popular men. Some of these designs had already been printed in the humorous weeklies, and others were likely to appear therein. This practice of exchanging cuts was no doubt very convenient for the publishers of the time, but it complicates the task of the historian in a most bewildering manner. In the issue for October 23, 1858, *Harper's Weekly* printed Lowell's poem *The Courtin'* with four humorous illustrations by Augustus Hoppin. These are sensitive and sympathetic graphic interpretations of the quiet humor of the text, and they probably excited great interest when they first appeared with the poem in a double page spread. The one here reproduced (No. 193), illustrating the crying of the banns, is exceptionally well drawn, and very good fun.

The popularity of the illustrated humorous weeklies such as *The Lantern* and *Yankee Notions* encouraged publishers to employ many of the artists on the staffs of those magazines to make drawings for humorous books. In the fifties therefore there appeared a number of humorously illustrated novels, adventures, and whimsical tales. *Swallow Barn* by J. P. Kennedy, 1851, was illustrated by D. H. Strother (Porte Crayon) (Nos. 194, 195), who was both author and artist of *Virginia Illustrated*, 1857. Strother's humor was of a very well-bred, genteel type, but his drawings are lively enough and show consid-



"AN' ALL I KNOW IS, THEY WUZ CRIED
IN MEETIN' COME NEX' SUNDAY."



Caused by the perusal of Anti-Slavery popular work Uncle Tom's Cabin

erable ability. The work of another Southern writer, Jos. G. Baldwin's *Flush Times in Alabama and Mississippi*, 1854, was illustrated by John McLenan, who also made drawings for "Doestick's" *Elephant Club* and other pieces published in 1855 and 1857. H. L. Stephens illustrated *Artemus Ward, His Book*, and Jacob A. Dallas's Mrs. Frances Witcher's *Widow Bedot*. Thomas Butler Gunn wrote, and drew some of the illustrations for *The Physiology of the New York Boarding House*; Bellew and Waud contributing the others. *The Dodge Club in Italy in 1859*, by James de Mille, contains a hundred more or less humorous illustrations; Major Jack Downing's *Letters*, 1857, and his *Thirty Years Out of the Senate*, 1859, were illustrated by J. H. Howard; and Augustus Hoppin was the artist of Wm. Allen Butler's *Nothing to Wear*, 1857.

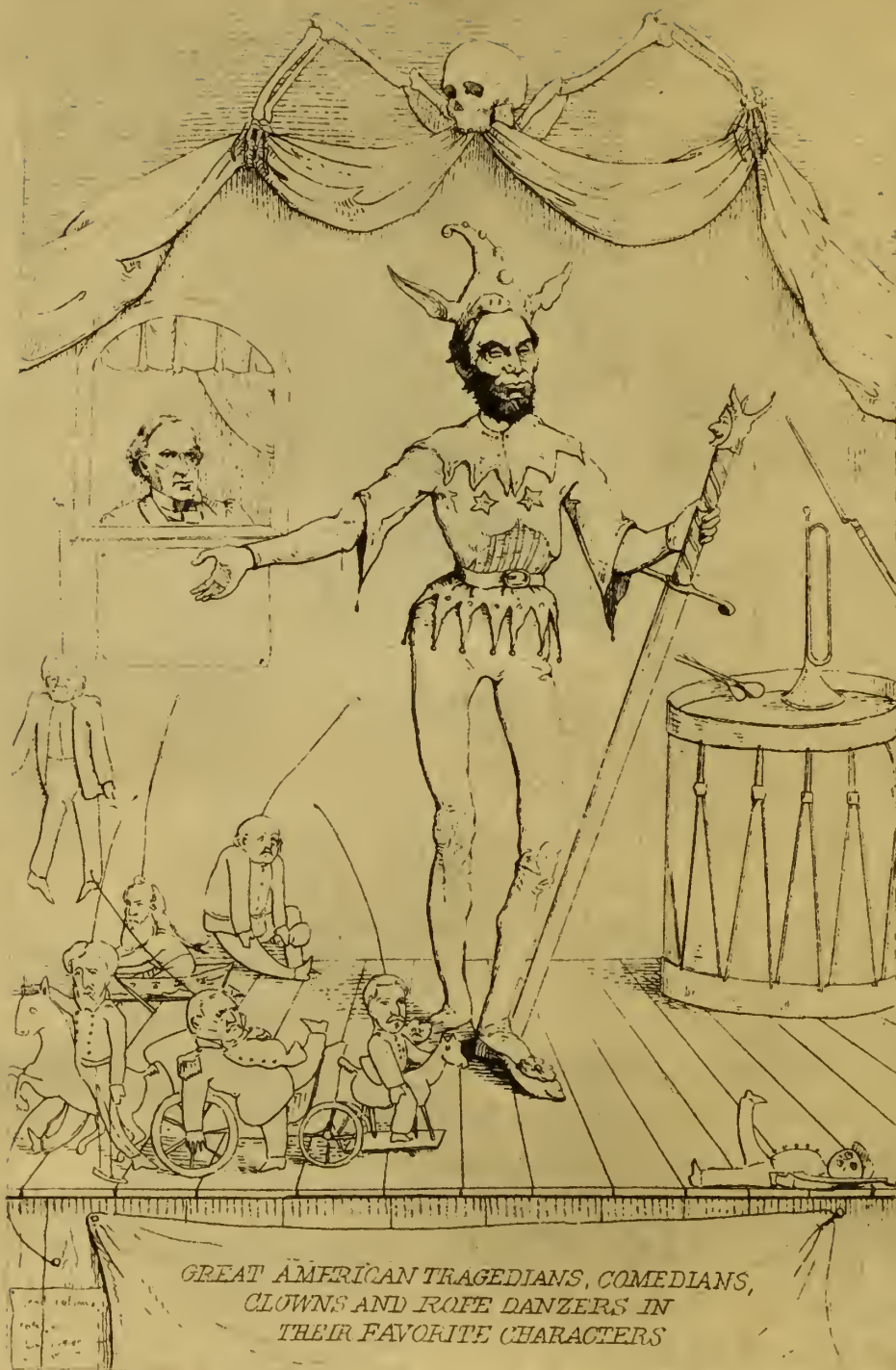
All of these draughtsmen (except Strother) were connected with the humorous weeklies, and there is nothing sufficiently different in their book work to warrant further comment or reproduction. *The Harp of a Thousand Strings*, a collection of tales edited by S. P. Avery in 1858, is the most representative humorously illustrated book of the period, as it contains drawings by McLenan, Hoppin, Darley, Hennessy, Bellew, Gunn, and Howard,—and all are engraved on wood by "Spavery."

Quite the most grotesque allegory published in the ante bellum period was a large lithograph (15 by 20 inches) entitled: *A Dream Caused by the perusal of Mrs. H. Beecher Stowe's popular work Uncle Tom's Cabin* (No. 196). The print was made by R. Milne in Louisville, Kentucky, in 1855, and was doubtless issued as a reply to the abolitionist propaganda of the famous novel. Demons, harpies, monsters, and negroes are flying and scurrying hither and thither in a barren rockbound landscape, and from a tunnel labelled "Underground Railway" Mrs. Stowe herself emerges, holding her book aloft, accompanied and tormented by imps and demons. In the center a negro dressed as a Quaker stands beside a banner bearing the Union Jack in one corner, and the slogan: "Women of England to the Rescue." An enormous winged monster, emitting flames and lightning from mouth and talons, spread itself over the sky. The drawing displays such exceptional skill that one is irresistibly

reminded of Breugel, Bosch, and Jacques Callot. And, as a matter of fact, the plate is, in the main, a copy of Callot's *Temptation of St. Anthony* in reverse, with the figures of Mrs. Stowe and the Quaker-dressed negro substituted for others in the original.



NO. 194



*Your honours players... are come to play a pleasant comedy... Is it a
Comedy... a Christmas gambol or a tumbling trick... No my Lord it
is more pleasing stuff... it is a kind of history.*



NO. 211

CHAPTER XI

SCARCITY OF HUMOROUS GRAPHIC ART IN THE SOUTH. PORTE CRAYON THE ONLY ANTE-BELLUM ARTIST. SOUTHERN PUNCH, OF RICHMOND. DR. ADALBERT VOLCK OF BALTIMORE, HIS CARTOONS IN CONFEDERATE WAR ETCHINGS; OTHER PLATES. THE EARLY WORK OF THOMAS NAST. VANITY FAIR. WORTH'S PLUTARCH RESTORED. OTHER HUMOROUS ILLUSTRATION. GULLTOWN IN AN UPROAR.

BEFORE the Civil War the South had produced a few humorous authors of real merit, and one illustrator, "Porte Crayon," David Hunter Strother. No doubt, were all the facts known, many men prominent in the arts in ante-bellum days were of Southern birth, but all opportunities were in the North or eastward across the Atlantic, and so the South has but little to show. During the war some dauntless souls in Richmond started a magazine called *Southern Punch*. From August 15, 1863, for about a year thereafter the paper made its brave attempt to cheer and jeer. After July 9, 1864, it carried no cuts except its title page, and a couple of months later it gave up the struggle — but more for lack of paper than for want of spirit. The drawings were not numerous or varied; and, as may be expected, most were on some phase of the war. The Militia, as usual, came in for some good natured banter. There is a sketch of a militiaman (No. 197) "summoned from

his snug quarters at home on June 28th, *en route* for the suburbs of Richmond in search of Yankees. It is a life-likeness of a gentleman who desired to go well provided for any emergency. The only damage was the wounding of his umbrella and the disappearance of a rooster and a bottle of 'best Otard'." Another on the *Pomposity of Office* shows a mounted militia officer sternly refusing the plea of a citizen to go through the lines to his family. A drawing of two donkey-headed medical officers with a rustic youth between them (No. 198) is "Dedicated only to such incompetent or perverse M. S. as those who insist on burdening the army and hospitals with men notoriously unfit for duty".



NO. 197



NO. 198

The Southern Illustrated News, also published at Richmond, printed a few wood-cut cartoons on the war; and there were some crudely drawn lithographs issued from Durham, N. C., by B. Duncan entitled *Dissolving Views of Richmond*.

In the Confederate Museum also are a number of small etchings of the lighter side of life in field and camp by Lt. Wm. L. Sheppard. Of these *A Flank Movement* and *The Hospital Rat* are outstanding. Sheppard came North after the war, and gained recognition by his humorous drawings of negroes. J. G. Chapman, another Southern artist, was a very skilful craftsman, and among the many examples of his work preserved in the Virginia

State Library are several quietly amusing etchings and drawings. In the Library of Congress, bound in with *Southern Punch*, are a few numbers of *The Bugle Horn of Liberty*, published at Griffin, Georgia. This periodical which ran for a few months beginning August, 1863, has as sub-title: *A humorous monthly devoted to Fun, Fact, and Fancy*. The illustrations seem all to have been taken from other publications. Some are signed: J. H. H.(oward?).

By far the most important contribution to American graphic humor in the South, both historically and artistically, was made by a German-born resident of Baltimore, Adalbert J. Volck. And it is curious to note that the most prominent graphic artist and humorist of the North at this time was the German-born Thomas Nast. Volck's fame rests on a small body of work, but it is of very high quality. His twenty-nine *Confederate War Etchings* were issued in 1863 under the anagram "V. Blada", and at least one edition has a (false?) London imprint. These etchings are for the most part done in outline, and are forceful attacks on the Northern policies and armies. A few are genuine cartoons of great power. *Worship of the North* (No. 199), the first plate of the series, is a stinging indictment of Northern principles as seen by the South. Above an altar whose foundations are Puritanism, Atheism, Rationalism, and other isms from free love to Negro Worship, sits a gigantic negro. Behind him glitters a cluster of bayonets, centered by a John Brown pike. The bleeding body of a white man is upon the altar, a sacrifice to the negro idol. Lincoln's head as a clown is at the right; Henry Ward Beecher is at the left, knife in hand. Greeley swings a censer, and Generals Benjamin F. Butler, Scott, and Halleck are standing or kneeling about. Stanton, Seward and others are recognizable in the crowd. In the background is a statue of "St. Ossawattomi" (John Brown). The humor in this plate is so grim that it could appeal only to a violent partisan.

A more general response will be found for *The Passage Through Baltimore* (No. 200), which makes use of a rumor to the effect that Lincoln was hurried through that city disguised in a Scotch cap and a long ulster. The cartoonist

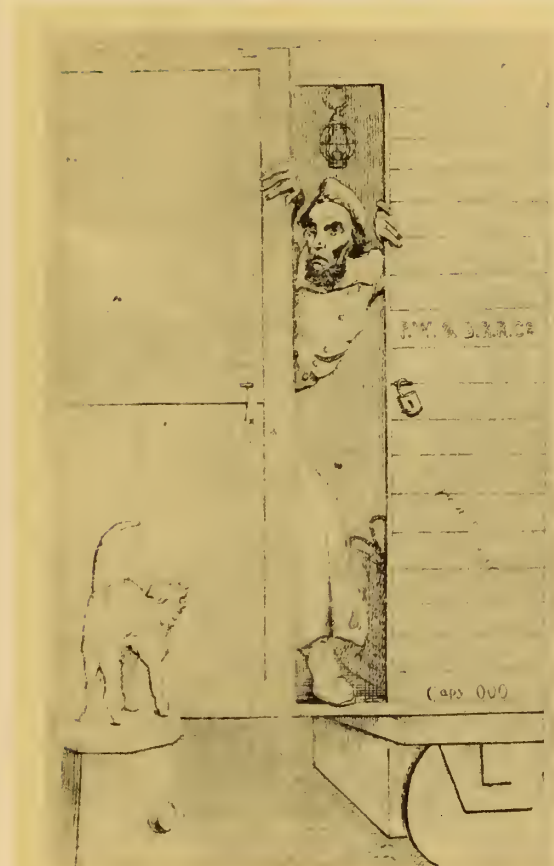


WORSHIP OF THE NORTH

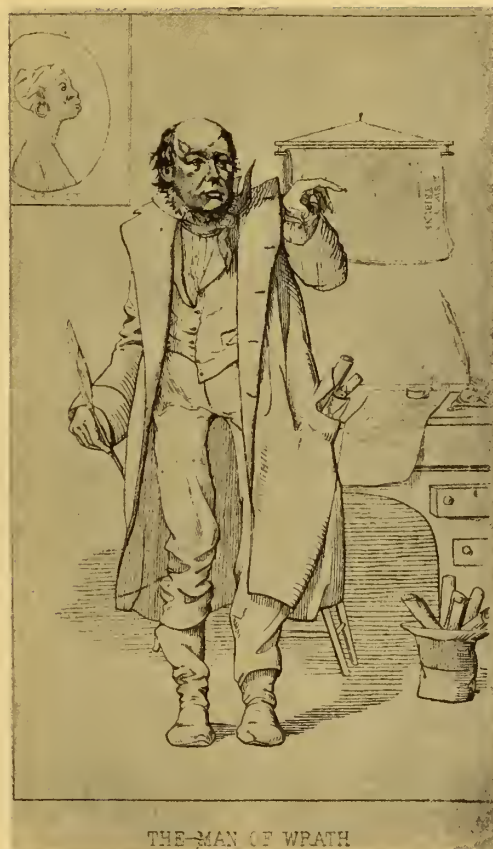
NO. 199



NO. 202



NO. 200



NO. 203

shows the President-elect furtively looking out of the sliding door of a freight car, and he wears the cap and coat of the story. Another plate shows Lincoln writing the Emancipation Proclamation. His table is supported by legs carved at the top into negroes' heads with rams' horns, and at the base into cloven hoofs. The devil holds his inkwell, a snake's head writhes from under the window hangings, a statuette symbolical of the United States is used as a hat rack, and pictures on the wall show a massacre by negroes in Santo Domingo, and "St. Ossawatomi". Surrounded by these inspiring objects and symbols, with one foot resting on a volume labeled "Constitution of the United States", Lincoln is shown wrestling with his message.

Volck also made several caricature etchings which were not included in

the *Confederate War Etchings* and which are very little known. One shows Lincoln as a dancer in oriental costume. He manipulates a large veil, and on exposing his face he is perceived to be a negro. The title is *Under the Veil, First Appearance in This Character*. In another Lincoln is presented as a clown, and on the floor of the stage is a group of puppets. It is called *Great American Tragedians, Comedians, and Clowns, and Rope Danzers in their favorite Characters* (No. 201). Lincoln as master of ceremonies announces that they are come to present "a kind of history." Salmon P. Chase, Secretary of the Treasury, is seen at a window in the back-drop. The puppets against the wall are Cameron, Secretary of War, Welles, Secretary of the Navy, and General Butler. Generals Frémont, Scott, and McClellan are in the foreground. A skeleton at the top holds up the curtain.

Throughout the Civil War the two Northern leaders most hated in the South were Lincoln and Benjamin F. Butler, the former because he was Lincoln, and the latter because he was not only a "traitor", but a "brute". The Southerners had some reason, in ante-bellum days, to believe that Butler would support them in their "right" to secede. Instead he became a General in the Union army, and was most harsh in his treatment of civilians after his capture of New Orleans. He was one of Volck's particular *betes noirs*, and even in 1868 the artist published a volume of mock heroic verses with illustrations burlesquing the military exploits and prowess of the hated "Brute Butler". *Lincoln and Butler as Don Quixote and Sancho Panza* (No. 202) is one of the best of Volck's plates. The quality of drawing in all of them is quite high, but in this one he attains a freedom and richness beside which his other drawings seem a little stiff — although their manner was suited to their matter, as this is to its. Costumed as were the Spanish knight and his squire, and mounted on parodies of horse and ass, the war President and his General are shown *en route* to some fantastic adventure. Lincoln's face is here given the expression of a fantastical idealist, and Butler's bears the stamp of a shrewd and calculating servitor.

In the plate entitled *The Man of Wrath* (No. 203) the ill-dressed and

MY JOURNEY TO EUROPE



BY
THOMAS NAST.



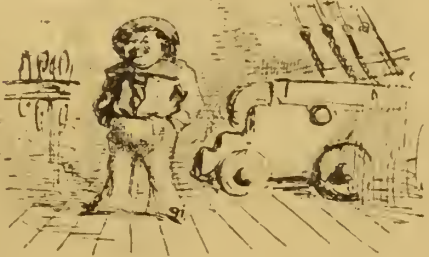
I DID NOT ARRIVE IN NEW YORK



THEY WERE ALL HERE



THE HOPKINS IS COMING WHEN YOU GET USED TO IT



ONE IS VERY apt TO GET A FIGURE SOMETIME



PICTORIAL SOUVENIR OF THE VOYAGE TO EUROPE, 1860
(From the original sketches)

charlatan-like figure of Horace Greeley is made to look even more of the mountebank by the means of numerous slight exaggerations. The famous editor of *The Tribune* is shown standing, pen in one hand, and with the other raised close to the shoulder and pointing (presumably at his interlocutor) in a mysterious and quite eccentric manner. On a wall at the left is a portrait of "Harriet" (Beecher Stowe) as a negress.

Adalbert John Volck, 1828-1912, lived in Baltimore, and practised dentistry there for many years after the war. He appears not to have done any humorous graphic work other than the Civil War cartoons and caricatures mentioned, and a few other separate plates in which Frémont, Butler and Thurlow Weed figure, and some illustrations for the mock-heroic ode, *The American Cyclops*, 1868. In the Maryland Historical Society there are some medals and small sculptures by him and also, if I recall aright, some little paintings; but nothing more in a humorous or satirical vein.

In the North the power of Thomas Nast was beginning to make itself felt in the vivid battle scenes and emblematical pictures he was drawing for *Harper's Weekly*. Although he had not yet emerged as the great cartoonist his drawings were eagerly awaited, and they aroused millions to patriotic fervor. And it was these patriotic pictures, such as the *War in the Border States*, the *Christmas Furlough*, and *Compromise with the South* that made him (in words attributed to Lincoln) "the nation's best recruiting sergeant."

Nast was born in Landau, Germany, in 1840, and was brought to New York at the age of six. At fifteen he was employed by Frank Leslie as sketching reporter on *Leslie's Weekly* at four dollars a week. He went out with the reporters to fires, riots, wrecks, and less tragic happenings, and was quickly advanced in wages and responsibilities. In 1859 he was commissioned by *The Illustrated News* to go to England to cover the Heenan-Sayers fight. Immediately after that he followed Garibaldi and his famous Red Shirts in their successful campaign through Italy in 1860. So that, on his return, at the age of twenty, he was very possibly the only American newspaper artist who had seen a war at first hand, and his experience was to stand him in very good stead.



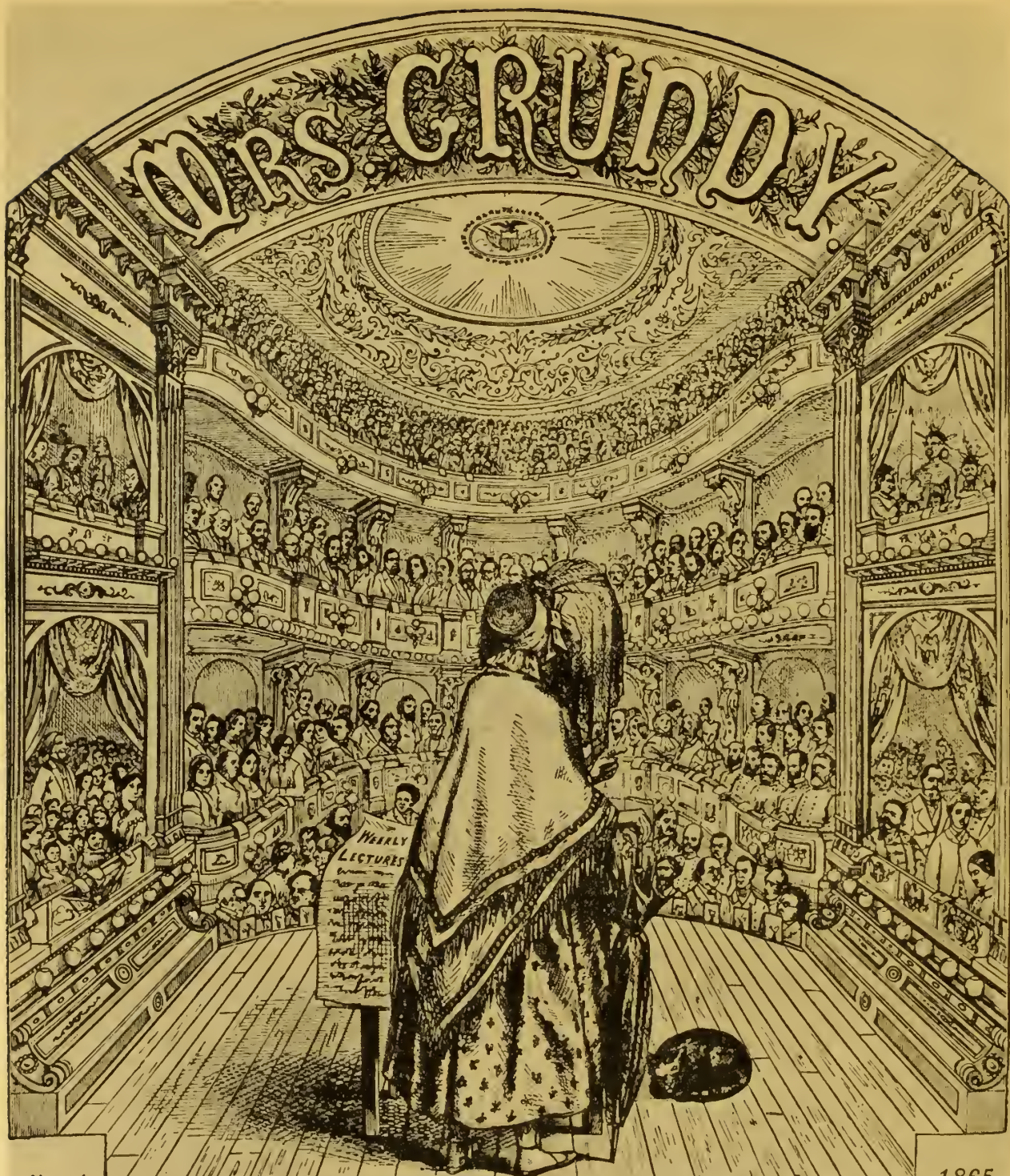
A New Plan to frighten Fine Old English Gentlemen

NO. 205

From Thomas Nast, His Period and His Pictures by
Albert Bigelow Paine, Harper & Brothers

NO. 206

A page from his *Journey to Europe*, 1860 (No. 204), covered with small sketches, including some of himself (a short chubby youth) is a fair sample of his earliest humorous work, and it already shows his great facility and readiness to accept and adapt any situation to his purpose. He made a few small cartoons for *The Illustrated News* in 1861 and 1862, but what was probably one of his first cartoons for *Harper's Weekly*, *A New Plan to frighten Fine Old English Gentlemen* (No. 205), appeared in January, 1863. It represents a street urchin frightening John Bull with the cry: "Here comes General Butler." As Paine says, the drawing was good enough, but gave no hint of the power and style which was later to make him famous. In 1863 he made a series of caricatures which were reproduced as *cartes de visites* and were very popular. One of them, *Bluebeard of New Orleans* (No. 206), is shown on this page. The much abused General Butler is in semi-oriental costume, and holds a huge cutlass in one hand and, by the hair of her head, a diminutive woman in the other. The head of Butler, however, is much nearer to portraiture than to caricature. In 1865 Nast made a design (No. 207) in com-



No. 1

SATURDAY, JULY 8

1865

NO. 207

petition for the cover of a new humorous weekly, *Mrs. Grundy*. He won the prize of one hundred dollars with a drawing showing the back of Mrs. Grundy as she might be seen from backstage. She is facing an audience, about one hundred of whom were easily recognizable by their contemporaries, and of whom we today may readily point out between one and two dozen.

For the most part, however, he was busily occupied during these years with his war drawings for *Harper's Weekly*. His great emblematical cartoon, *Compromise with the South* (No. 208), appeared in that magazine shortly after the Democrats had adopted the Chicago Platform, 1864. That document proclaimed the war a failure, and pledged the Democratic party to arrange an early peace. General George B. McClellan resigned from the Union army to become its candidate. In Nast's cartoon (in which there is biting irony, but no humor) the Southerner, with one foot on the grave of "Union heroes who fell in a useless war," grasps the hand of a crippled Northerner. At the graveside Columbia weeps, and behind the Southerner negroes are seen again in chains. The effect of this drawing was stupendous. Extra editions of the *Weekly* failed to meet the demand,—and this despite the fact that, as Parton says, "circulating in every town, army, camp, fort, and ship, it placed the whole country within his reach." The plate was used for millions of copies during that presidential campaign, and unquestionably had more weight in deciding the outcome than any other single effort.

With the appearance in December, 1859, of *Vanity Fair* the humorous weekly came to maturity with a surprising suddenness. The literary quality was greatly improved, under Leland, Fitz-James O'Brian, and Artemus Ward; and the many drawings and cartoons by Mullen, Stephens, Goater, Fisk, and others raised its graphic note considerably higher than any of its predecessors. Even so, it lived only three years. But very likely the Civil War killed it. In its first issue *Vanity Fair* announced that it regarded all politics as vanity, and promised to "persistently meddle therewith." Its caricatures and cartoons made good the promise, and were ably assisted by satirical quips in the text. *Oh! Willie, We Have Missed You!* (No. 209), an excellent caricature of



NO. 208

William H. Seward with a pot belly, a brief case, an umbrella, a walking stick, a battered top hat, and a *Tribune* label in his coat, was one of its early best. Later in the same year the desertion of Seward by Greeley at the convention was presented as the assassination scene from *Julius Caesar* (No. 210)—but there is an air more of burlesque than of tragedy. The statue of Pompey Lincoln is black; Seward, dying on the ground, looks only bewildered and insulted; and Brutus Greeley, in one boot and one sandal, toga and high collar and plug hat, looks like a figure out of a masquerade. *A Wendell Philippic* shows the great abolitionist preacher in any but a complimentary light, a huge-eared, impassioned fanatic. In *The Webster Statue after a Design by Mr. Wendell Phillips* the head of the statesman is on the ground and in its place on the massive shoulders is the narrow, bearded one of John Brown; in one hand is placed a pistol, and the other supports a bundle of faggots. President Buchanan was another favorite butt of the first volume. He is derided in all conceivable ways—represented in many little drawings as a jack-in-the-box, as a comet, as a



SHAKSPEARE FOR THE COUNTER-JUMPER

You should be women
And yet your beards forbid me to interpret,
That you are so. — MACBETH, Act 1, Scene 3.

NO. 212



"ET TU, GREELEY?"

NO. 210



A CURIOSITY THAT WILL ONLY BE FOUND IN RARE OLD COLLECTIONS A DEFUNCT YEARS
RESCUE: STUFFED COUNTER-JUMPER OF 1860 IN A CAGE OF THE PERIOD

NO. 213

frog, as a crab, as a candle, a paint brush, and an onion; and in the cartoons he is usually shown as a bewildered old woman.

A news item early in 1860 stated that "Brigham Young does not appear in public much of late. . . . When he is seen he has his head muffled up in a handkerchief." Seizing upon this the *Vanity Fair* satirists suggested that he had reason, as he had long been playing a game of blind man's bluff with the Government, and went on to say that he deliberately blinded himself to the murders of so-called Gentiles. The drawing accompanying this article, *The Veiled Prophet of Polygamutah* (No. 211), is of a half-human, half-goatish figure with its head bound up in a large handkerchief, a Pandean "Polygam" pipe in one hand, while he points with the other to a notice to the effect that "All Gentiles found on these premises shall be shot".

The affected manners of the "counter jumper" or male sales clerk gave rise to a great deal of banter in these times, and Bellew, taking the lines:

"You should be women,
And yet your beards forbid me to interpret
That you are so,"

produced, over the title *Shakespeare for the Counter-Jumpers* (No. 212), a most amusing drawing in which the bearded clerks are dressed as women. The one in the right hand corner is quite charming in a Pre-Raphaelitish way. Mullen also paid his respects to this peculiar type in his drawing of a "stuffed counter jumper of 1860, in a cage of the period" (No. 213). The poor man is seated on a chest, displaying some goods, and over him (chest, goods, and all) is set the wire framework of a crinoline!

Thomas Worth, born 1834, who later in the century was to obtain wide popularity by his "Darktown" comics, published in 1862 a volume of twenty lithographed plates entitled *Plutarch Restored: an anachronatic metempsychosis, illustrating the illustrious of Greece and Rome*. The drawings are skilfully made and are full of good fun, burlesquing the outstanding events in the lives of the ancient great by means of introducing topically incongruous



NO. 214



THE VOLUNTARY MANNER IN WHICH SOME OF THE SOUTHERN VOLUNTEERS ENLIST.

details. In the one here reproduced (No. 214) Worth takes Plutarch's remark: "Darius, having delivered himself and his citadel to Timotheus, is said to have spent his time in drinking the diluted wine of taverns," and shows the fallen leader seated in an alcove of a pseudo-classic tavern with modern benches, table, and hat-rack. On the rack hang Darius's silk hat and scarf; he himself is dressed in the costume of his time, but there are spectacles and wine bottles on the table. A negro waiter attends him, and to left and right are bar men with great mustachios. Darius, a bibulous and dissipated old man, is looking gloomily at a glass of mint julep which he holds in his hand.

Worth also did some remarkably good cartoons at this time, among them *The Voluntary Manner in Which Some of the Southern Volunteers Enlist* (No. 215), published by Currier & Ives. This is a scene in a barn temporarily used as recruiting quarters. A Confederate officer, pen in hand, is seated behind a table contrived of a board upon a whiskey barrel. A "volunteer" is being prodded into the barn by the bayonets of Southern soldiers; on the floor is a drunken or utterly despondent man; against the walls are other soldiers in uniform. Some kitchen ware in the foreground is labelled: "Prizes taken by the Southern Navy." On the wall to the right is a broadside announcing the suicide of Abe Lincoln, and a little, lean, bearded figure, hanging by the neck from a nail, is labelled: "Old Abe." Ridicule is piled on in every detail, and the drawing throughout is sure and expressive to a degree unusual in cartoons of the period.

The *Nonsense Books* of Edward Lear inspired many American imitations, and among the best of them were *The Book of Bubbles*, New York, 1864, and *The New Book of Nonsense*, published in Philadelphia in the same year. These small oblong albums with lithographed illustrations and limerick texts were put out by the New York and Philadelphia Sanitary Commissions—forerunners of the Red Cross. Most of the drawings for *The Book of Bubbles* appear to have been made by W. E. Cresson and C. W. Clinton; and some of those in *The New Book of Nonsense* are signed *W. E. C.* All are deliberately child-like in their simplicity, and this affected naivetè, when skilfully managed,



NO. 209



Artemus finds it pleasant strolling about his farm with dressing-gown and cigar.

NO. 217



*There once were a number of Quakers, who would meet; become such quier shakers;
That they never did smile, but just shook all the while,
These quivering, quaking old shakers.*

NO. 216

frequently results in drawings of great charm and distinction. The illustration showing the Quakers (No. 216), who "never did smile, but just shook all the while," is a very good example.

Artemus Ward: His Book, 1862, was illustrated by H. L. Stephens; and *Artemus Ward: His Travels*, 1865, by E. J. Mullen. The illustrators usually drew the humorist in character, that is to say, as the stout, middle-aged owner and manager of a travelling circus. But facing page 116 of the *Travels* is a very good and little known caricature of Ward in his proper person (No. 217). He is shown in fez, dressing gown, and slippers, taking a walk over his farm; a walking stick and a cigar add to the incongruity of his equipment. The effect of the lean figure thus attired, together with the high seriousness of his countenance, is most amusing, and makes one wish Mullen had done more in this vein.

Speculation in oil stocks, which had been going on quietly enough for some years, reached the stage of frenzy in the middle sixties. Whether the early speculators got anything out of it or no, we are certainly the gainers in that we have the lithograph *Gulltown in an Uproar* (No. 218), published by J. L. Magee in 1865. This is a dividend in itself. The drawing in the faces and figures of the many individual fanatics besieging the oil company's offices is a triumph of the humorist's art and at the same time provides ample proof of great technical mastery. The print is unsigned, but Magee may quite possibly have designed it himself.



THE GIANT MAJORITY CARRYING ABE LINCOLN SAFELY THROUGH TROUBLED WATERS TO THE WHITE HOUSE.



NO. 221

CHAPTER XII

MORE CURRIER & IVES CARTOONS. FRANK BEARD'S BULLDOG. CIVIL WAR ENVELOPES. GUNN'S PALMERSTON AND SEWARD. WOOLF'S EAGLE. READ AND BELLEW AGAIN. JEFF DAVIS AND THE CRINOLINE RUMOR. WHO WAS N? FRANK LESLIE'S OFFICE STAFF BY E. JUMP. CARTOONS BY N.

THE presidential campaign of 1860 was exceptional in that Lincoln himself made no speeches. This singular feature was humorously emphasized by the anonymous cartoonist who drew *The Great Exhibition of 1860* (No. 219), published by Currier & Ives. Lincoln is presented in shirt-sleeves, riding a rail hobby-horse fashion, and has a padlock on his lips,— an implication that the leaders of his party had silenced him. His rail is attached by a leading-string to Horace Greeley who is grinding a hand organ labelled *New York Tribune*. Behind Lincoln stands Seward dressed as a nurse, holding a negro baby in his arms. At the left are Raymond of the *Times* and Webb of the *Courier and Enquirer*. Webb holds out a tambourine and begs “help for a family in reduced circumstances.” Here again the drawings are all very good portraits, and the exaggeration is confined to the situation. Currier & Ives also published *The Republican Party Going to the Right House* (No. 220), in which Greeley, bearing on his shoulder a rail on which Lincoln is seated, is staggering toward the open doorway of a lunatic asylum. They are followed by a crowd of malcontents and radicals among whom we recognize the feminist, the free negro, the socialist, and the free love advocate of the anti-Frémont cartoon of 1856.

In the early stages of the Civil War the Confederate troops hoped to sieze the city of Washington. Frank Beard drew a famous cartoon on this situation entitled *Why Don't You Take It?* (No. 221). A bull-dog with epaulettes, a military hat, and side-whiskers stands guard over a fine cut of prize beef labelled "Washington." Slinking away with his tail between his legs is a greyhound with the Confederate flag about his waist, a planter's hat on his head, and the name "Jeff" on his collar. Behind him are a palmetto tree and a bale of cotton; and behind Old General U. S. are money bags, barrels of beef, corn, and flour, and the ominous mouth of a cannon. This cartoon, in reduced size, and with minor changes—such as the substitution of General Scott for Old General U. S. on the bull-dog's collar—was a great favorite on Civil War envelopes.

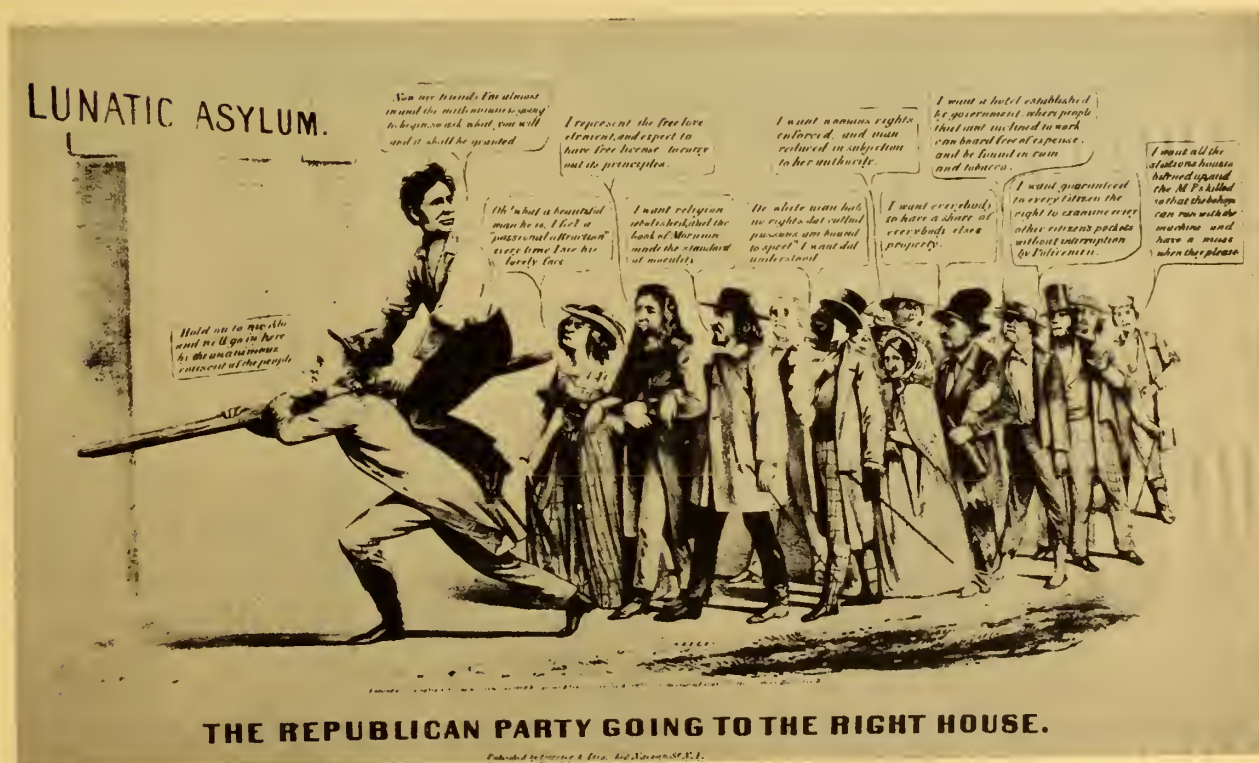
The decoration of envelopes with flags, mottoes, patriotic symbols and devices, portraits of generals, and small cartoons and caricatures, was a means of propaganda resorted to by both the North and the South throughout the entire course of the Civil War. Several hundred different designs—many in color—made their appearance; and a great number, by reason of their subject matter and wordings, were commentary on the progress of the war and the changing sentiments of the people who used them.

Frank Beard's lithograph cartoon of the two dogs and the prize beef, described above, was among the best pressed into this envelope service. But many envelope designs (No. 222) seem to have been drawn especially for that purpose. For example, there is the tombstone with: "Jeff Davis, Alone," printed on it, a satirical allusion to Davis's remark: "All we want is to be let alone." The flag design on which is to be seen a leg and foot labelled "Uncle Sam" booting a figure labelled "Jeff Davis" appears to have been used only on stationery. Another version of this has: "A. L., His Mark" for legend. Other designs show negroes piping and dancing "the playing out of Secession;" General Scott grasping a bunch of Confederate soldiers in an enormous fist; Jefferson Davis as *Mushroom Fungus, Esq*; a tired hag leaning on a gate, under which is printed: *The Goddess of the C. S. A. Supported by the Three*

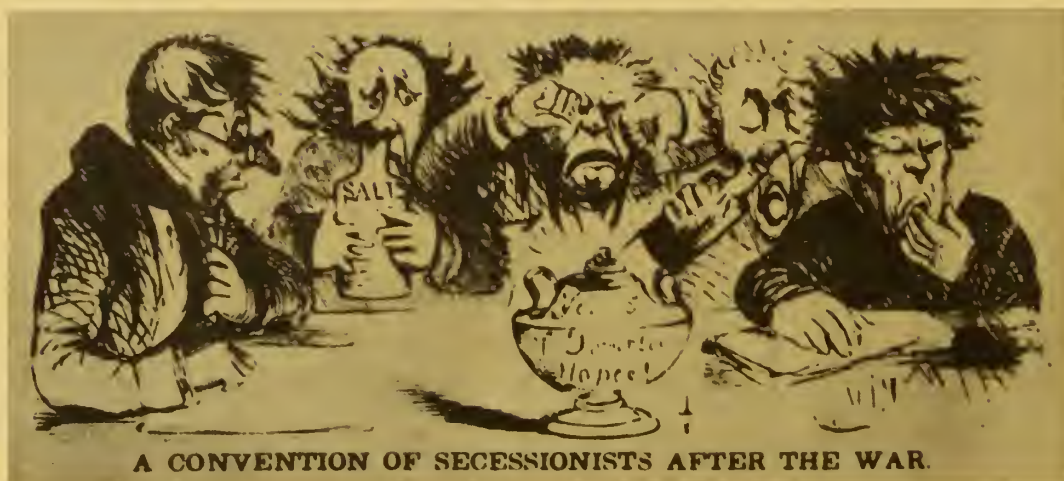
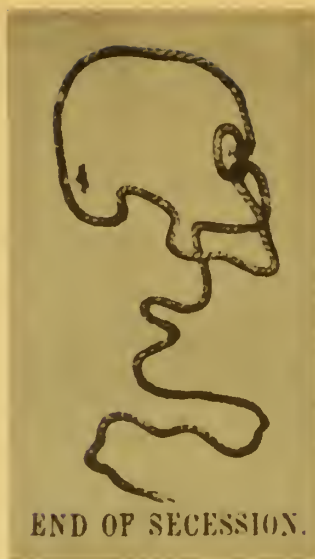


THE GREAT EXHIBITION OF 1860.

NO. 219



NO. 220



Bars; and a rope so twisted as to look like a skull, is called: *End of Secession*. The cartoon envelopes were not nearly so numerous as the flag and motto motives. Some of the designs all but covered the entire face of the envelope, leaving only an inch at the bottom for the address. One such was *A Convention of Secessionists after the War*, a group of five lugubrious fellows about a table, reviving their spirits with huge bottles of salts. This is one of the most amusing; the general run was a pretty obvious and feeble lot.

The attitude of England towards the Civil War was largely determined by material interest, and it seemed to her statesmen that an embargo on cotton would severely cripple the Lancashire mills. The situation was cynically summed up in a Currier & Ives lithograph (No. 223). John Bull, centered between a bale of cotton and a kneeling negro, is shown feeling a sample of cotton with one hand and the negro's hair with the other. "Well, Yes!" he says, "It is certain that Cotton is more useful to me than Wool!!" Behind the negro stand other negroes in evident distress, while a Southerner behind the bale of cotton grins with satisfaction.

William H. Seward as Secretary of State had some diplomatically worded but sharp correspondence with Lord Palmerston on this and other matters, and Thomas Butler Gunn gave the discussions vernacular expression in his

drawing *A Row in the Servants' Hall* (No. 224). Palmerston (a gorgeous Flunkey): "My master says as 'ow your master his a behavin' of 'isself dreadful, and a lettin' things go to smash hin a hawful manner. And hif 'e'd honly take hexample by them as is 'is betters——". Seward (a Republican Flunkey): "And my master says he'll punch your master's head if he doesn't mind his own



A ROW IN THE SERVANTS' HALL.

NO. 224

*Well, yes! it is verbatim that
Cotton is more useful to me
than Wool!*



JOHN BULL MAKES A DISCOVERY.

NO. 223

*By the Eternal! this Union must
and shall be preserved
A Tread upon to him who acts
against it*

Pardon! Pardon!



Cathoun

Gen Jackson

1832.

DEMOCRACY.

Published by J. P. ...

*Those Northern dogs
how they whine!*



Jeff

Little Mac

1861.

business!" This is one of Gunn's most successful efforts. The disdainful bearing and expression of the gorgeous flunkey is well matched by the defiant posture of the Republican.

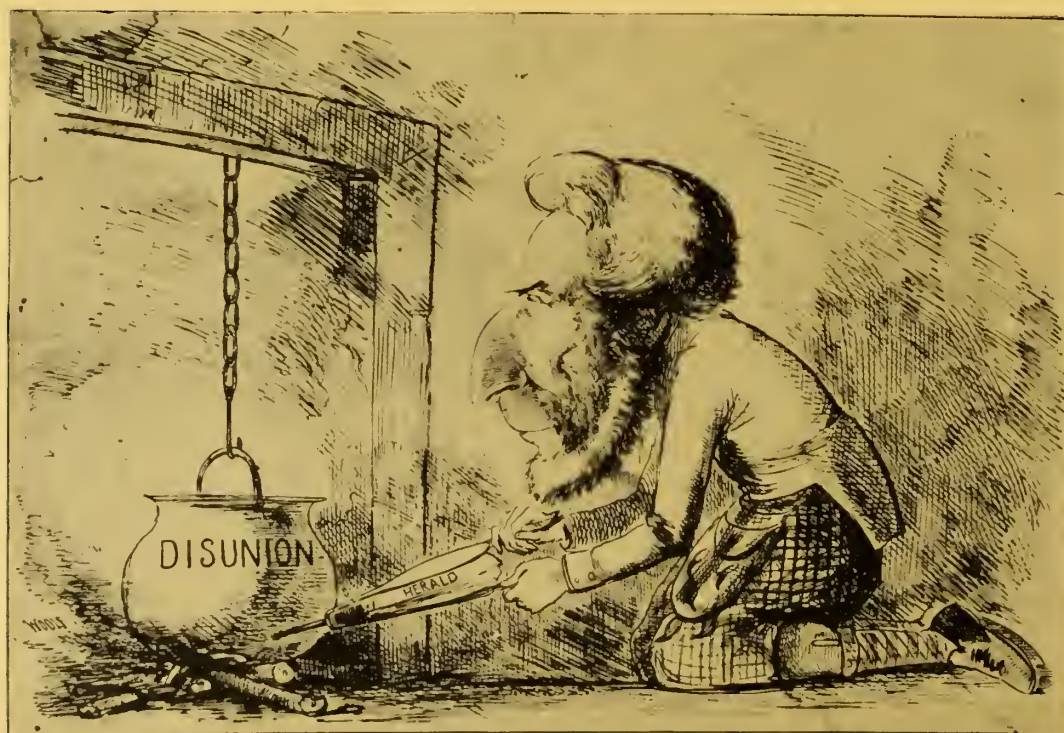
Perhaps the most striking double or contrast cartoon of this period was *Democracy, 1832 and 1864* (No. 225), lithographed by L. Prang and Co. of Boston. The drawing at the left showed Jackson in military uniform, his right arm upraised and right fist clenched swearing: "By the Eternal! This Union must and shall be preserved. A Traitor's doom to him who acts against it!" Bowing submissively before him and asking "Pardon! Pardon!" is Calhoun, leader of the Nullifiers. In the drawing to the right Jeff Davis, in rags but still defiant, is receiving a petition from McClellan and Pendleton. Kneeling on the "Chicago Platform" they are represented as offering olive branches and saying: "We should like to have the Union and Peace, dear Mr. Davis, but if such is not your pleasure then please state your terms for a friendly separation." The draughtsmanship in this cartoon is superb, and most effectively sustains the power of the conception.

A more kindly and at the same time more humorous presentation of another aspect of the Democratic situation in 1864 was in a large unsigned pen and ink lithographed drawing entitled *Little Mac's Double Feat of Equitation* (No. 226). The scene is a circus ring; McClellan as an acrobatic horseman is bestriding two horses pulling in opposite directions. They are labelled "Letter of Acceptance" and "Chicago Platform," and the cartoon is obviously pointed at some fatal discrepancy between the two. Pendleton as a clown at the ring-side is crying: "I say Mac! can't you hold on to *both* 'till the 8th of Nov.?" A great crowd is cleverly suggested by outlines of hats in the background, and to the left a band is playing and a big drum labelled "N. Y. World" is prominently displayed. The drawing is unusually free and has no hint of the mannerisms of the period.

Among the many severe and savage graphic indictments of Buchanan's lack of policy was one by Woolf (No. 227), published by T. W. Strong in 1861. This shows a proud and vigorous eagle, *Our National Bird as it Appeared*



NO. 226



NO. 229



Picture according to Bill of Congress in the year 1861 by James H. Thompson. The left is the eagle of the District Court in the Southern District of New York.

OUR NATIONAL BIRD AS IT APPEARED WHEN
HANDED TO JAMES BUCHANAN .MARCH 4 1857

THE IDENTICAL BIRD AS IT APPEARED A .D. 1861

"I was murdered in the Capitol"
J. A. R. M.

Depot 30 Nassau St. N. Y.

NO. 227



[AUGUST 9, 1862.]

GOING OUT FOR WOOL AND CLOTH'S STORE.

The bird is the same as the one in the first illustration, but it is now a different bird.

NO. 228

When Handed to James Buchanan, March 4, 1857, and a poor, dejected, featherless object, with a broken chain about its neck, one leg thrust into a shoe labelled "Anarchy," and the other, a wooden stump, labelled "Secession": *The Identical Bird as it Appeared A.D. 1861*. The reader will be reminded of the drawings of the Mexican Eagle which appeared in 1846. A much more amusing variation (No. 228) was published August 9, 1862, wherein "The Confederate Crow (deeming itself an Eagle) makes a swoop upon the fleshpots of McClellan—but returns plucked." Here we have the ungainly crow, a knife tied to its side and a hat on which is printed "C. S. A." set jauntily on its head, in full and predatory flight over a Union encampment. The accompanying drawing shows the crow minus hat and knife beating with his featherless wings a weary and disconsolate retreat. The cartoon is called: *Going out for Wool and Getting Shorn*.

Woolf was one of the first cartoonists to employ a technique which we of today recognize as modern. From among the numerous "dated" drawings of his often very able contemporaries his stand out as though they were done in our own time. The one (No. 229) in which James Gordon Bennett the elder, in Scots dress, is on his knees before a fire over which hangs a pot labelled "Disunion," blowing the flames with his "Herald" bellows, is a good example. The pen and ink technique, the excellent and easily recognizable caricature of Bennett, and the homely method of symbolizing treason, are all qualities familiar to us in the best cartoons of the present day. The legend, taken from Shakespeare, adds to the sting of the drawing.

"Good my lord, what is the cause of your distemper?
Sir, I lack advancement."

J. A. Read, whose adventurous Mr. Saddlebags and indignant Apple Women have been noticed earlier, did some really humorous cartoons for *Vanity Fair* and *Phunny Phellow*. One of the most telling and amusing was *An Anxious Mamma and a Fractious Child* (No. 230). Buchanan is the mamma, and the infant Southern Republic is the child. The already over-

grown infant, wearing a paper cap made of Bennett's *Herald*, has his arms filled with ships, forts, and guns, and is crying for Fort Sumter. Mrs. Buchanan says: "Now, Baby, you can't have it. You've got two or three forts and a number of ships and arsenals already; and you won't be allowed to keep even them, for here comes Honest Old Abe to take them away from you." And there sure enough, at the right is the lean top-hatted figure of Lincoln, grasping a truncheon and making his entrance in approved melodramatic fashion. Another cartoon in one of the weeklies makes use of similar symbols. Jeff Davis as a burglar is about to leave Uncle Sam's house loaded with ships, forts, and arms, when he is discovered by Uncle Sam, who cries: "Here, you rascal, where are you going with my property?" To which Davis replies with his famous: "All I want is to be let alone!"

But the Peace plank in the Chicago Platform was most violently attacked by many who felt that the Southerners were beaten, and that no favorable terms should be extended to them. A cartoon entitled *McClellan's Crafty Policy with the Traitorous Chicago Platform in Full Bloom* (No. 231), published in May, 1864, shows Little Mac on all fours presenting Davis with tokens of his "long and varied services in your cause." The Devil is riding on McClellan's back and he holds Belmont, Seymour, Fernando Wood, Harris, and other noted Democrats in chains and on all fours behind him. Above, the demons and imps of the Democratic press, led by J. G. Bennett of the *Herald* are celebrating their prospective victory. This is a very ably designed and powerful cartoon.

Frank H. T. Bellew contributed a very amusing bit of pictorial satire to *Harper's Weekly* in October, 1864. It was *The Copperhead Plan for Subjugating the South* (No. 232). Several prominent pacifists are standing before a man representing the Confederacy who is stretching and yawning. They are begging him to come back, and he is saying: "Oh! dear, I can't stand this much longer." The legend states: "War and argument—Cold Steel and Cool Reason—having failed to restore the Union, it is supposed that the South may be *bored* into coming back." Bellew also drew a striking cartoon on the





NO. 236

outcome of the election in November, 1864. *The Giant Majority Carrying Abe Lincoln Safely Through Troubled Waters to the White House* (No. 233) would seem to imply that Bellew had seen and remembered an Italian painting of *St. Christopher and the Infant Christ*. But the Giant Majority is an amiable fellow, with his anchor watch charm, his "Army" club, and his sleeves rolled up for business. In the background is Little Mac, about to lose his footing. The Devil is mounted upon his shoulders; and to the right the Peace jackass is in distress. It is worth remarking here that the Devil figured constantly in American cartoons for more than a century, and while his appearances have been less numerous since the Civil War he is, if not such a dread symbol, far from a dead one even today.

The capture of Jefferson Davis was the occasion of much jubilation in the North, and seizing upon a rumor that he had fled disguised in a woman's

clothing the cartoonists and song writers made merry over the incident. Literally dozens of cartoons and ballads featuring the Confederate ex-President in bonnet and hoop skirt were circulated and sung by his triumphant enemies. The cover of a song entitled *Poor Old Jeff the Shero* (No. 234) bears a drawing of him thus attired and with a wooden bucket on his arm. A woman at his side is saying: "Only my Ma going for water!" But there was probably no more truth in this cruel rumor than there was in that one about Lincoln's passage through Baltimore disguised as a Scot. Indeed, in the Confederate Museum in Richmond there is a letter from the Union officer who captured Davis testifying that he was in full uniform but had a shawl across his shoulders—a quite common practice among men of that time. Yet it is easy to perceive why the satirists exaggerated the facts, and it is impossible not to agree that so to do was precisely their business.

During the Civil War and for some years after there appeared a number of last page comics and cartoons in the weeklies and in Frank Leslie's *Budget of Fun* which were signed with the initial *N*. It is generally assumed that they were by Nast; but he either signed in full or not at all, and of these cartoons signed *N*. many show a grasp of affairs and a technical power which were not within the command of Nast at that time. Nast's connection with Leslie was before 1860, and these cartoons appeared for the most part in the *Budget of Fun* at much later dates. Unfortunately there seem to be available no files of the *Budget of Fun* for the years 1860–1870, not even in the Library of Congress. But while I was conferring with Mr. Weitenkampf on this point he recalled that some years ago an old fellow had brought in a lithograph caricature of Leslie's office staff. After a little searching the print was found and it proved to be not only very interesting as a humorous work, but also to provide a hint as to the possible identity of *N*. Since it was printed three or four years after the Civil War, it is not strictly within the limits set for this volume, but I reproduce it here because it contains caricatures of forty individuals, several of them notable figures in the journalistic and graphic world of the time. A key to the numerals, giving the names of those presented, was attached to the



only my MA going for water



POOR OLD JEFF THE SHEERO

back of the print, and I was interested to note Bellew and Ben Day among them. But I felt I was hot on the trail when I found that the lean, clownish looking man in conversation with Mr. Powell, the editor-in-chief of the *Budget of Fun*, was "Newcomb, caricaturist"! However, I have so far been unable to discover anything further, and lacking conclusive evidence his identity as *N.* remains no more than a possibility.

In the lithograph (No. 235) signed "E. Jump" (who is to be seen at the extreme top right, taking down a volume of *Punch*) Newcomb is the top-hatted individual in the center just above the stout man in the foreground who is examining a monogrammed signature. The little man with the bulging forehead in the foreground is Ben Day, founder and first editor of *The Sun*, inventor of the reproduction process that bears his name, and designer of a few occasional cartoons. Frank H. T. Bellew is the tall man at the right with a cigar in his hand. Old Leslie himself is behind the desk at the left. All the numerous figures are skilfully drawn and each has an air not only of "truthful exaggeration" but of liveliness.

The cartoon work of *N.* in the Civil War period is fairly represented by *An Ice Party* and *The Great Trial of the Century*. *The Ice Party* (No. 236) shows Lincoln, his War Secretary, and some of his generals skating on the thin ice of the Rappahannock. They are in single file and each is blaming the other for pushing. Uncle Sam in the rear is just behind Lincoln who is wearing the Scotch cap of the Baltimore rumor. It is a striking cartoon in which the enlarged heads and slight exaggerations successfully convey the idea that the whole party is composed of irresponsible schoolboys. *The Great Trial of the Century*, 1865 (No. 237), is a capital summing up of Union opinion at the end of the War. The enemies, avowed and unavowed, of the Union are at the bar of public opinion. John Bull, Napoleon III, Jeff Davis (in crinoline and bonnet), the editor of the *London Times*, Mr. Punch, and others are there; one is protesting, another embarrassed, others dejected, and all looking very ridiculous and very sorry for themselves as they face Uncle Sam and his victorious generals. Various items of evidence of breaches of international good

PROCLAMATION

5. D.

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successorship

1. v. i.

JEFFERSON DAVIS

LEWIS NEBOLEON

(ALIAS BONEY -

PUNCE

A C F O R : - 2 P B A N K

Job

BAR OF PUBLIC OPINION

THE PEOPLE
V.
HIS MAJESTY
THE KING

BOS
84

SA 11

51114

THE GREAT TRIAL OF THE NINETEENTH CENTURY - JEFF AND HIS AUTFORTH ARRANGED BEFORE USCELE SAY

faith and of acts of open hostility are lying about on the floor. The cartoon is an effective pillorying of those who sought to wreck the Union, and it is in its political significance a triumphant end to a great campaign and in its graphic power a fitting close to the present volume.

REFLECTIONS

LOOKING back over the pages of this volume one perceives how inseparable is any graphic humor from its contemporary history. Try as one might to place the emphasis on the graphic artists themselves, it must again and again be admitted that their most significant work was called into being by the important events and the prominent men of their times; so that a chronological treatment is inescapable. Even personal and social caricature and the purely humorous drawing are all comments on manners and mannerisms, and it is only by seeing them in the spirit of their respective periods that one may fully appreciate the various achievements of the men whose work is the subject of study.

But if in general, graphic humor is "almost subdued to what it works in, like the dyer's hand," there is frequent emphasis on the *almost*, and more than occasional instances of power to shape events themselves and to unmake men and kings who have abused their own. That no such powerful graphic ridicule appeared in America before Nast's great attack on the Tweed Ring was possibly due less to the absence of men or motives than to want of integration and to the lack of any journalistic medium in which continuously to publish forceful cartoons. The separate engraved and lithographed sheets published in America between 1800 and 1865 gave Akin, Johnston, and Clay no more than one-shot chances at any target; and the editors of the experimental humorous magazines of the fifties and early sixties had not realized the possibilities. No more, it must be admitted, have many since.

The savage exaggerations of Gillray in his amazing series of cartoons against Napoleon (whom he represented as a monster, a cannibal, and a fiend incarnate), which did more to arouse English feeling, fill the war chests, and spur enlistment than any other single agency—these are forgotten. And while it is questionable whether such graphic methods would be as effective today, it is unquestionable that they were effective for *their* day. If the modern humorous artist with the advantage of an added hundred years of tradition behind

him cannot more clearly see and more vividly present the temper of his own day—well, he is unworthy of his great lineage.

In France, and within the period covered by this volume, there were some admirable examples of the power of graphic humorists to lead the opinions and force the events of their times. When American artists were nearly all paying homage to the Englishmen Cruikshank and Leech, the Frenchmen, Daumier and Traviés, had invested their art with satire by the creation of characters or types which served to ridicule the follies, scandals, and corruption of the times. Despite the rigorous censorship of Louis-Philippe's police, *La Caricature*, *Le Charivari*, and other journals successively published by Philipon (as soon as one was suppressed another sprang up) made persistent sardonic commentary on public affairs by means of the antics and misfortunes of Traviés's salacious hunchback Mayeux, and of Daumier's ferocious scoundrel Macaire and his cowardly rogue Bertrand. By their multifarious schemes and adventures these three aped and reduced to absurdities all the pompous officials, questionable policies, and financial and court scandals of the day. Nor were the quick witted Parisians slow to recognize the satiric intent, however oblique the allusion. And moreover these types were drawn with power, with economy, and with authority, so that any of the numerous prints in these series is still fascinating and admirable today, even to those whose interest does not extend to the topical elements involved. They recommend themselves to us as humorous drawings. The characters and adventures of Mayeux, Macaire, and Bertrand were always ridiculous, but—and this is important—always *possible*; and so come home to us with the true pungency of satire.

The larger part of the illustrative and humorous drawing done in America up to well past the middle of the nineteenth century was a kind of graphic reporting. It has a direct descriptive character, as opposed to that drawing in which composition and interpretation are the chief aims. The waning influence of Europe on the population as a whole since the Revolution, and the dominant influence of England on the fine arts, offered an excellent opportunity to the cracker-box humorists and their allies the comic draughtsmen. The writers

and lecturers ridiculed the cultural ambitions of city folk; they presented the rustic Uncle Si in quixotic encounters with the newfangled contraptions and affected manners of urban life. No matter how rough the banter, or what discomforts or defects Uncle Si suffered, he was to the end as much a hero as was the indomitable Don. The underlying nostalgia for the old home folks and their ways was always present, but always present also were the satiric thrusts at the follies and the frauds of the day. But these authors—"Doesticks," "Artemus Ward," and others—were not very fortunate in their illustrators. The latter were trained in the school of the single comic, that is, their work was to illustrate anecdotes and jokes, and they were unable to conceive of a series in which one character was to be interpretively developed with satiric intent.

Yet there is much to appreciate in the work of these men: they were the boisterous and undisciplined children of their times; and their art was, as I have said, a vernacular record, opinion in motley and laughter in homespun. There is no common standard of risibility, nor is any one age more or less refined or vulgar than another: the opportunities for expression vary, that is all. Some periods seem to have been more robust, or more adolescent, or more genteel; yet there are thousands now living who laugh heartily at the broadest jokes, and in every generation there have been thousands who smiled appreciatively at the subtlest humor and the neatest epigram. The art with which the humor is presented: that, it seems to me, is a more profitable field of enquiry than its moral tone. And in this first volume one finds a few memorable names, a few good anonymous designs, and much pedestrian work which has the merit of being, quite unconsciously, representative of American graphic humor in the making.

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